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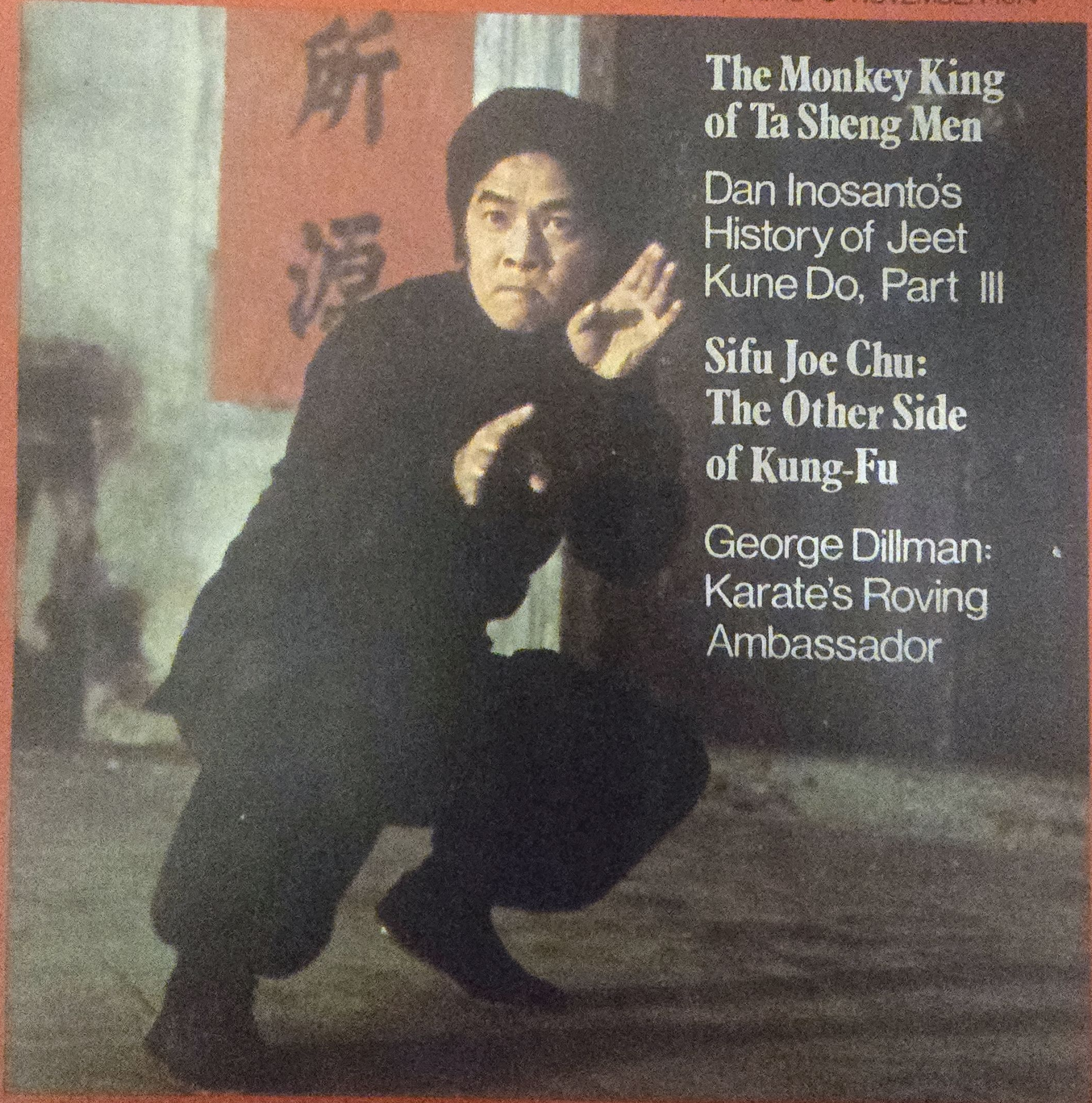

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STAFF

Publishing, Editorial, Circulation and Advertising Office
7011 Sunset Boulevard
Hollywood, California 90028
Editorial & Executive Dept. 469-4624
Circulation & Advertising 469-4821

CURTIS F. WONG
Editor and Publisher

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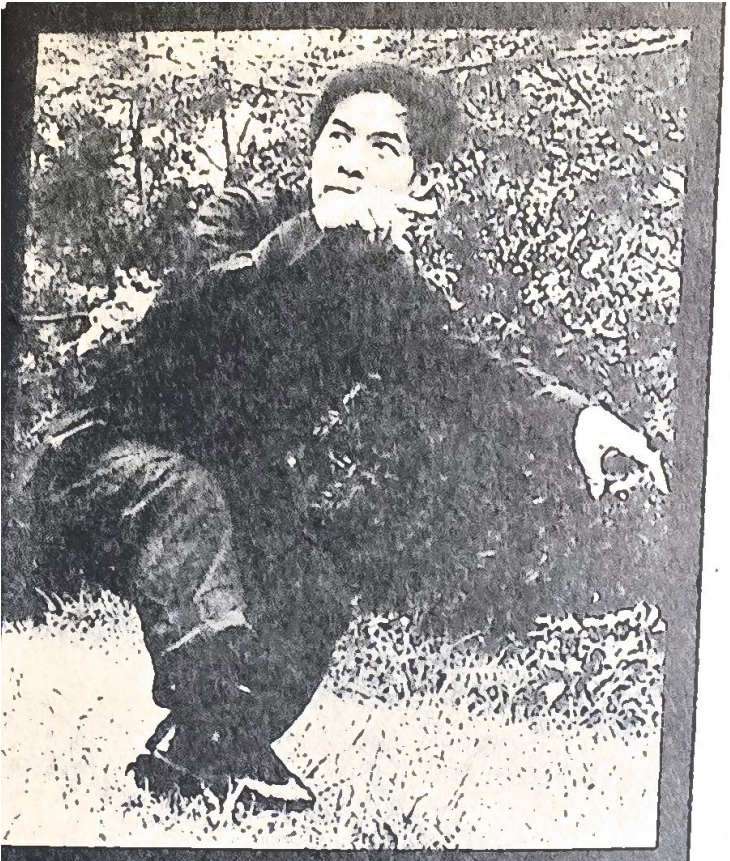

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INSIDE KUNG-FU Magazine is published monthly by Inside Kung-Fu Co. Editorial and advertising offices 7011 Sunset Blvd., Hollywood, California 90028. 469-4622. Application to mail at second-class postage rates is pending at Hollywood, California. Subscriptions $8.00 per year, $15.00 for 2 years, $21.50 three years. Single copies $.75 each. (Foreign countries $1.00 add $4.00 for postage, outside U.S. and Canada. Change of address notices, undelivered copies, orders for subscription are to be sent to 7011 Sunset Blvd., Hollywood, California 90028. European subscriptions are to be sent to Paul Crompton Ltd., 638 Fulham Road, London, S.W.6., England. Not responsible for unsolicited manuscripts or other materials, which must be accompanied by return postage.

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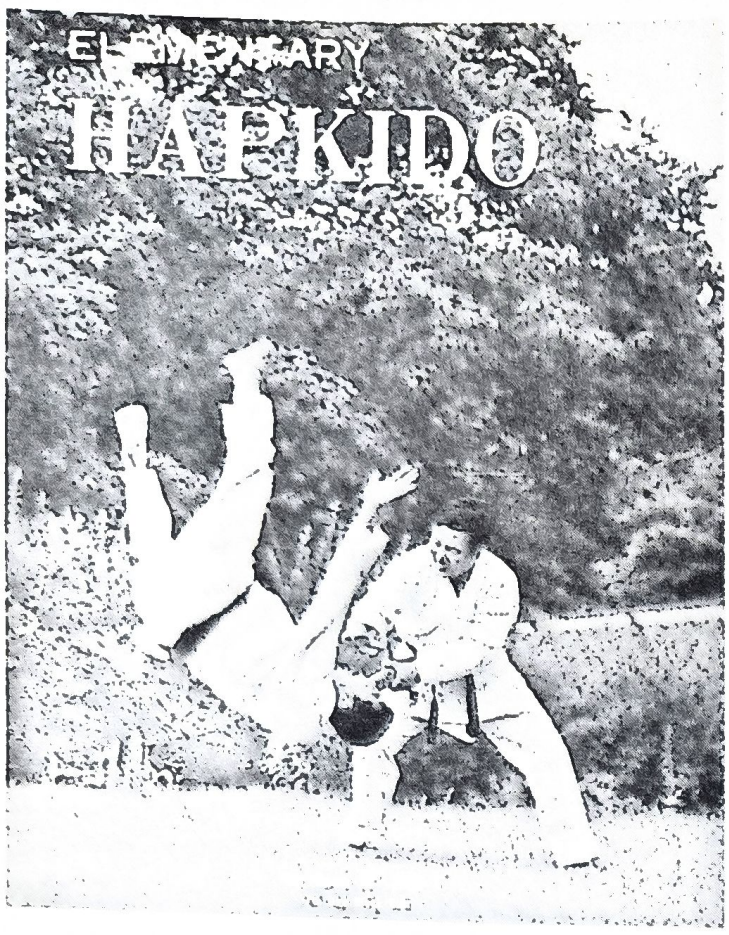

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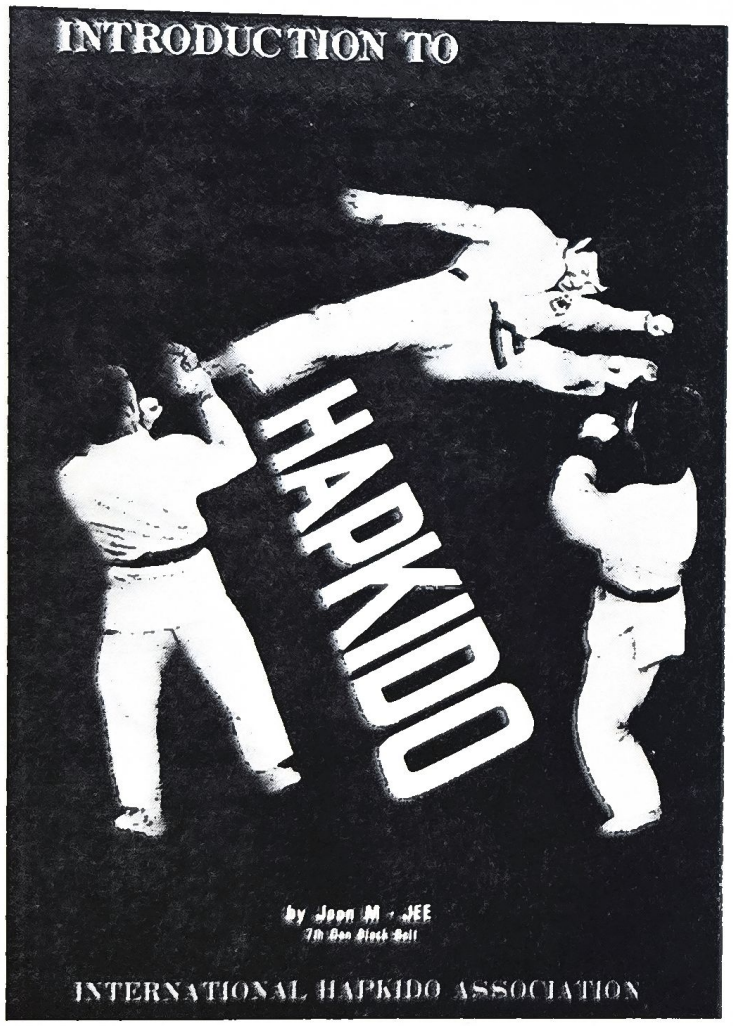

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INSIDE KUNG-FU, ANOTHER B.B.?

My friends and I have enjoyed your magazine very much until you started turning "Inside Kung-Fu" into a Karate magazine. If we wanted to read more about Karate we would buy "Black Belt" magazine or some other Karate magazine. Why do you think people buy Inside Kung-Fu opposed to a Karate magazine? There are so many Karate magazines; and so few Kung-Fu magazines. And Karate is much more popular than Kung-Fu anyway. For example, if you go to the L.A. Downtown Public Library you could find over 100 Karate books listed in their card catalog. YOU WOULD NOT FIND ONE KUNG-FU BOOK IN THE ENTIRE LIBRARY! And in May issue, why do you have such a long story and the center fold, on the Black Karate Federation? Please reform your magazine. I am a student of Choi Lai Fut Kung-Fu myself. But aside from that you have an excellent magazine.

Your reader
Richard Sotolongo
Los Angeles, Calif.

(We chose the name INSIDE KUNG-FU because we considered it to be a generic term referring to all martial arts. Of course, our editorial content is shifted in favor of the Chinese arts; however, not to the extent that we exclude all others.

As for the article on the Black Karate Federation, we feel that the tremendous job Steve Sanders and his followers have done in providing a meaningful outlet for the boundless energies of kids in their community should not go unheralded.)

ESOTERIC ARTS

First of all. . . congratualtions, your magazine is superb. I have been very impressed with your magazine as you are very good about covering all aspects of the Martial Arts. One element I delight in is your covering of some of the lesser known arts such as Chi Hsuan Sho (at least lesser known to me) and techniques such as the iron palm. I LOVE IT! In your April 1974 issue you had a feature on Shaolin Weaponry and Chinese weapons on the inside covers, with a brief explanation as to use. Bravo! More! More! I am very much interested in classical weaponry, and would like to see future articles of the same type. Perhaps you might write on some of the lesser known weapons such as linked swords, meteor hammer, G'orn–bin, tooth–tip lance, etc. Many thanks and keep up the good work but don't get a swelled head.

Sincerely
Randy Bennett

BRUCE LEE LIVES!

When you hear the name *"Bruce Lee"*, what do you think of? The man who broke almost all of the box office records set previously in the world? The man who attracted millions with his incredible Kung Fu movies? I think of the greatest martial artist who ever lived. The man who did more for the Martial Arts than anybody else. Bruce Lee opened up the world of Kung-Fu to the world when most other masters were only teaching it secretly. He had his own style, his own philosophy of life. When Bruce Lee died, it shocked the world. But Bruce Lee lives. He lives in the hearts of his fans, his friends and his students. He should serve as an inspiration to all of us, and his example should never be forgotten. He made Kung Fu a common word. Bruce Lee truly was, and always will be, *The King of Kung Fu.*

Don Pruette
Charlotte, N.C.

NOTHING FROM NOTHING LEAVES. . .

Is there any room in todays society for a person who simply wants to master himself in terms of mind and body disciplines as a full time pursuit. Do Culture and Philosophy now cost a price just like any other commodity? Have things gone so far that one has to pay through the nose for the time in which one can practice and learn an art and attain self fulfillment? I ask these questions because I am seeking these things through Kung-Fu. Maybe I am an Idealist or just a dreamer, or maybe I am someone really asking for help in a quest for mastery of a chosen pursuit.

I am a Fine Art Graduate of twenty two years of age who is desperately and sincerely looking for a Sifu who is willing to take on as a novice someone who can offer no financial reward except devotion and thanks along with sincerity and feeling for the arts. It would of course mean living in or having some kind of accommodation provided.

I have complete sympathy with Master Quentin Fong who expressed his anxieties about the dying arts in issue No 8, of your magazine, and it is from Masters such as himself that lead me to believe that there is still some hope of becoming a full time Devotee of the Martial Arts. It seems that all culture is being swallowed up by the concrete Dragon of the concrete age which has no room for life styles based upon anything except finance. To people like myself this situation poses grave apprehensions of the total loss of old ways and traditions so rich in Art and Philosophy.

It seems that the only way that one can live by his mental desires is to have financial backing and so if this is not present a human being is either negated or compromised. To me neither of these is acceptable; either I am going to become a Master or not at all. I am quite aware that the duration involved runs into tens of years and I am prepared for this.

I have tried drafting this letter several times and cannot seem to express exactly what I want to say except that I want to devote my life to the Martial Arts and have no financial means to do so.

The purpose of writing to you is in the hope that you can put me in touch with a Sifu who is willing to accept me under the terms I have articulated in this letter by maybe circulating it to Masters that you know of. One more difficulty is that it would be better to be put in touch with a Sifu in Hong Kong since entry restrictions to the U.S.A. are quite strict and it would appear to be difficult to stay for any length of time.

Maybe the Sifu of the Northern California Gung-Fu Federation could put me in touch with someone in Hong Kong?

I hope that what I ask is not too much as I have written off to numerous other sources but to no avail. I would also like to express my profound sincerity in all that I have said in this letter and again hope that I do not cause you too much trouble in my request.

If what I am requesting is simply impossible would you please let me know in order that I may dispel any hopes I have of carrying out my desires.

Thank you
Yours in anticipation
Ray Sloan
Leicester, England

(You seem to be suffering from the misconception that anyone who accepts compensation for services rendered is automatically a profit seeking fraud. Not so. Although there are numerous unscrupulous martial arts pretenders, on the whole they are genuine and trustworthy. They can't eat devotion and sincerity, neither can their dependents. Furthermore, even in the ancient China, sifu were housed, clothed and fed at the expense of their students or student's families – not vice versa.

Did any of your fine arts instructors teach for free? Probably not. Why do you insist in making an exception in the case of those who devote their time and energies to the teaching of martial arts?

Lastly, the price of instruction is not all that prohibitive; the average being something like $25-$30 per month. And should you impress the instructor with

your dedication and potential, that might even be reduced if necessary. Surely if you are as sincere in your desire as you express, you will uncover some means of securing the required funds.)

KARATE VS. KUNG-FU

I wish to reply to Gerald Clarkers comments in regard to Karate and Kung Fu (Vol. 1, No. 8). In my opinion there is something lacking in his over all attitude of the martial arts. I'm sick to death of people like him, degrading the art of Karate which in my opinion is not superior to Kung Fu or vice versa. He stated that Karate is commercialized. How many Karate films are there around at the moment – hardly any. There are dozens of degrading exploitery films on Kung Fu, though, their 10 foot leaps exaggerated, multiple sparring, etc. The only films of worth in my opinion are by Bruce Lee. It's the man behind the style, not the style itself that is important. Mr. Lee didn't even do Kung Fu in his films; his kicks are more like Karate kicks. Many Kung Fu people think that Karate men use the hard blocks in actual sparring. Their type of blocks are used to attain coordination, sharpened reflexes, focus muscular development here too impractical in sparring and all good Karate men know this. In actuality, the fast phase of the block is used when fighting. I believe Kung Fu looks more graceful than Karate, but then again, Karate is a lot more dynamic. Another misnomer is that Karate men can fight only in straight lines. We just believe in economy of movement; thus, we avoid moving in circles, manueving, etc. I'm glad Mr. Clarke is interested in Kung Fu and not Karate – we can do without people like that in our art. Hoping you print none of this letter and keep up the good work of reporting about the two great arts.

Yours truly
Gevor J. Crool
London, England

WOMEN AND WING CHUN

I refer to the article "Kung-Fu for Women" in the August edition of I.K.F.

To describe the motions of Wing Chun as "jerky" would appear to be a little at odds with accuracy. The movements rely on relaxation with full power at the last moment. Power is wasted in jerky movements; and in Wing Chun a student must have his or her mind in full control to execute the simple movements correctly.

Also, I don't think it is fair to say that Wing Chun is "foreign to most women." The style was formed by Ng Mui, a woman, and passed on to Yim Wing Wing another woman. Much of it seems to rely upon a sense of natural kinetics which women have. And you don't have to develop tremendous biceps to get power into a punch.

In the kwoon of Leung Ting sifu, student of the late Yip Man, in Hong Kong, there are quite a number of ladies.

Please keep up the good work. I hope more people in the U.K. get to read your magazine as Kung-Fu has a bad name over here. The streets are full of kids shouting "Ah-So!" and beating each other up; and the Sunday gutter-press comments on the violent and gruesome side of martial arts.

Tsing!
Paul Thompson (Wing Chun student)
Kent, England

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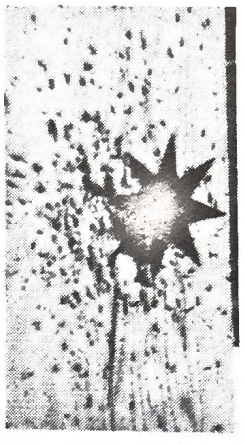

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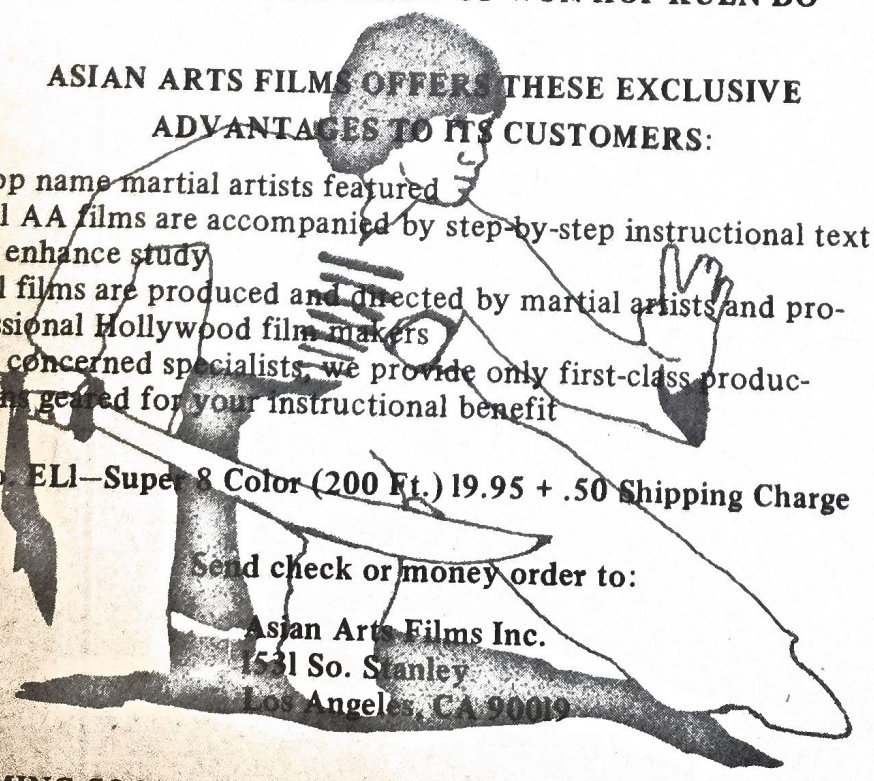

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In 629 A.D. Hsuan Tsang, a famous T'ang Dynasty Buddhist monk, embarked on a pilgrimmage from China to India, the birthplace of Buddhism, in order to obtain the precious *Tripitika* scriptures. Sixteen years later, this perilous journey was successfully completed; and Hsuan Tsang returned to China with over six hundred volumes of Sanskrit scriptures, which provided the impetus for further development of Buddhism in China.

Since then, Chinese folk mythology has transformed this historical event into a picaresque epic tale by providing Hsuan Tsang with a most peculiar bodyguard. . . a monkey. This was by no means an ordinary monkey; this was Sun Wu-k'ung, King of monkeys, who possessed superb Kung-Fu abilities. This clever and mischievous body-guard, known in the West simply as Monkey, had a brave and restless temperament that frequently created many dangerous mis-adventures

The Monkey King

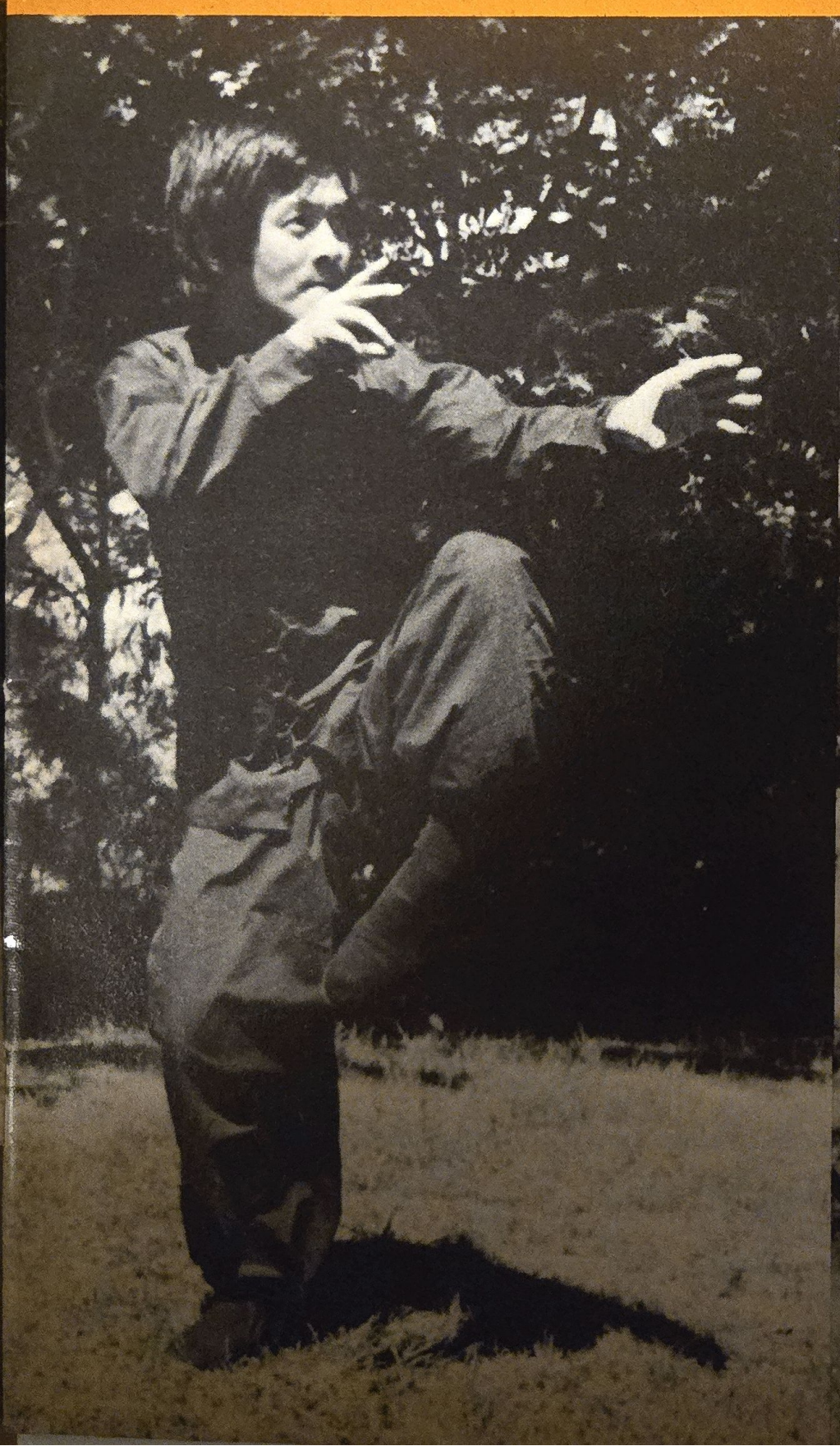
for the hapless monk. Always relishing a good fight with a formidable foe, Monkey would ultimately manage to save the day. With the popularity of these tales recorded in the delightful novel *Hsi Yo Chi,* or Journey to the West Monkey, who is the central figure, has become one of the most loved and picturesque characters to have emerged from Chinese legends. He is even worshipped by many Chinese as a folk deity. It is no wonder, therefore, that in time a style of Kung-Fu would be named in honor of Sun Wu-k'ung, this unusual monkey so adept in Chinese martial arts.

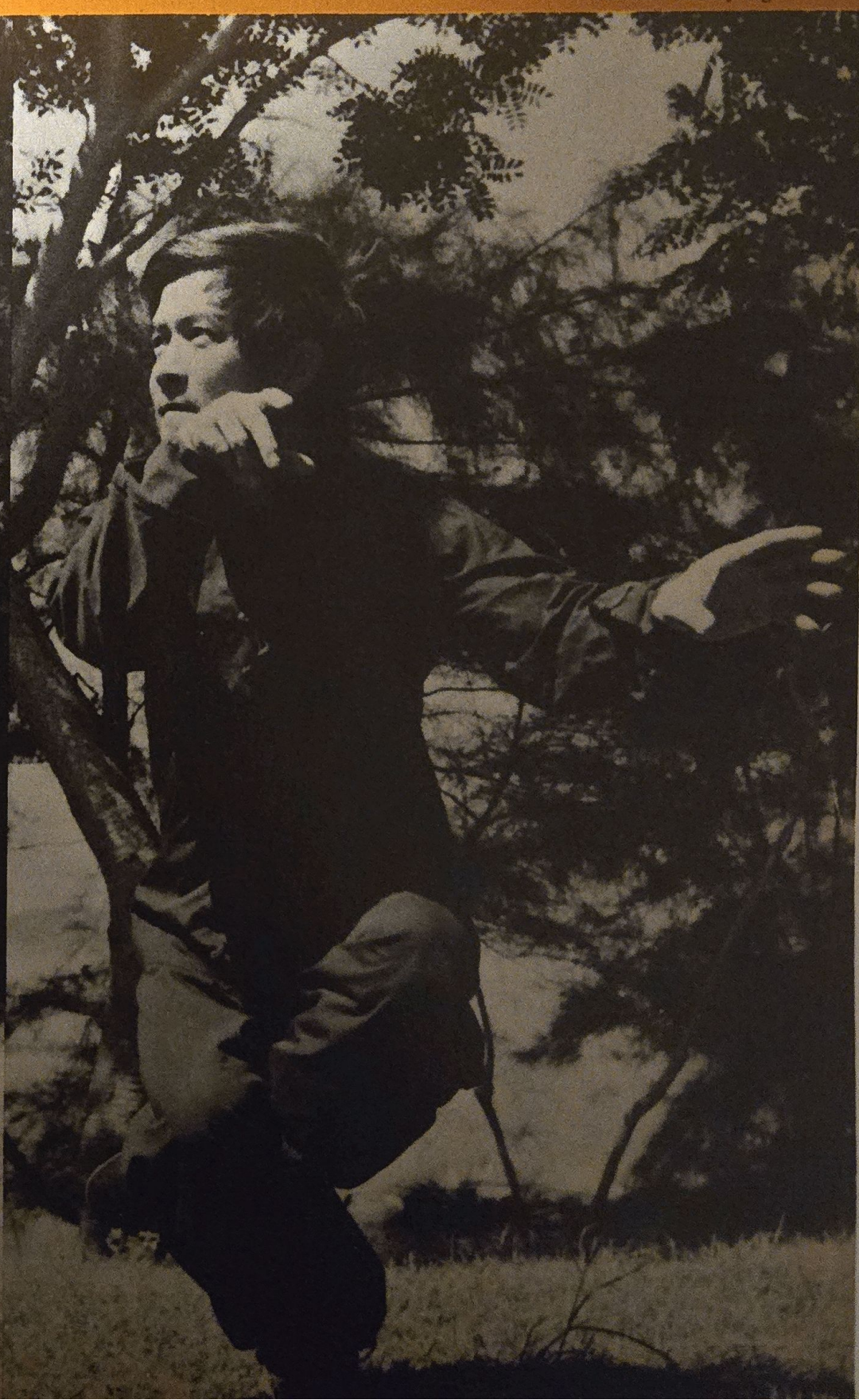
Folk legend tells how the brash monkey, while visiting heaven, pompously proclaimed himself "The Great Sage Equal to Heaven and Earth". In the Kung-Fu system *Ta Sheng Men,* which means the "Great Sage Style," *Ta Sheng* refers to Monkey. Lest anyone doubt that this title *Ta Sheng* does in fact allude directly to Monkey, they need only observe

BY LAWRENCE TAN

# of Ta Sheng Men

Photos: Sandy Ng





Monkey King *continued*

Grandmaster Chan Sau Chung demonstrate a Ta Sheng Men form. Not only is one impressed with his flawless execution of difficult – and not so often seen – "floor techniques," quick jumps, agile footwork and smooth rolls, but one is most impressed that these motions have a remarkable resemblance to a monkey's nimble actions.

Chan Sau Chung has preserved the third generation of Ta Sheng Men by maintaining two Kung-Fu schools where he teaches Monkey Boxing. In addition, also teaches Pi Kua Men, another system of Kung-Fu (not to be confused with Pa Kua, an internal system). Because Chan is the legitimate head of both these systems, he is presently "The Grandmaster of Ta Sheng – Pi Kua Men School of Kung-Fu". This title and the authority of heading the school – comprised of these two separate styles – was conferred upon Chan by his master, Ken Teh-hai, a famous boxer who began as a student of Pi Kua Men.

Pi Kua Men originated a couple of hundred years ago by Ma Ch'i Ho, who lived in Shangtung Province. From that time onward, the style has existed almost exclusively in northern China. It was only within the last thirty or forty years that this style was introduced into southern China. Lucid details of this system's early history are vague; and the clearest information that is available can be traced to Ken Teh-hai. Chan San Chung's teacher, who was a former bodyguard to the emperor. It was he who brought this distinctive northern style to Kwangtun Province in the South.

Ken Teh-hai came from an illustrious martial arts family. Ever since childhood he was trained in the martial arts. So keen was his devotion, so insatiable his thirst for new knowledge, that he studied at various times under five different instructors, hoping to reach new levels of proficiency. Concentrating on Pi Kua Men, Ken Teh-hai mastered the three forms of Pi Kua. He also concentrated on perfecting the five principles of the system: Hand, eye, body, methods, and stance and the five applications: shoulder, claw, wrist, hip and knee. With such discipline, by his early twenties he began to blossom as a boxer. But it was only when he got to study under his father's old friend, Kou Sze, that Ken Teh-hai's martial abilities truly flowered. Kou Sze, who had just returned from prison, had an interesting background of his own.

During the beginning of the Republic of China which was established in 1911, a famous boxer from northern China, Kou Sze, was arrested for killing a man. Because of the rampant social and political turbulence prevalent in the province – still not yet recovered from China's dramatic political changes resulting from the overthrow of the Ching Dynasty – laws were strictly imposed in an attempt to reestablish peace and order. At that time, the standard punishment for one found guilty of taking another man's life was the death penalty or life imprisonment. In a desperate effort to save Kou Sze, his influential friends managed to bribe the presiding judge who reduced the sentence to only eight years imprisonment.

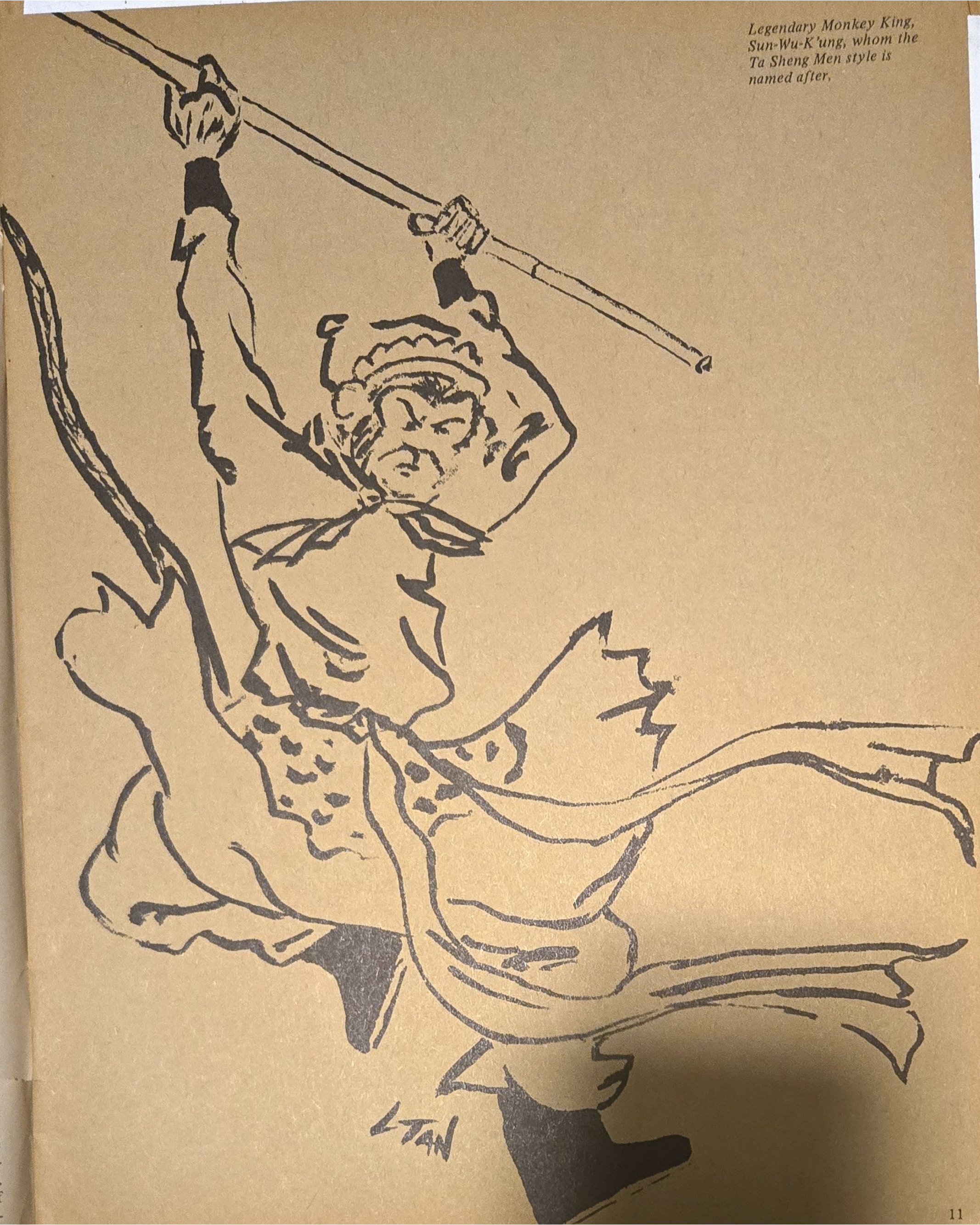
While in jail, in order to alleviate the dull monotony of daily prison life, Kou Sze trained intensely in a northern boxing system, Dih T'ang Men (Grand Earth Style) – so named because it emphasizes ground techniques and kicks – which he had learned from childhood. Since the jail was located near a mountain slope, his cell window faced a group of dense trees where bands of chattering monkeys were romping and swinging from branch to branch. Finding another pastime to defend himself against boredom, Kou Sze spent hours observing the antics of these monkeys in their natural habitat.

After years of studying the behavior of the groups of monkeys, he was able to distinguish between different types–each having its own characteristics, habits and different situations that occurred in their lives. It was probably while witnessing monkeys playfully fighting one another or actually fighting other animals, that Kou Sze became impressed by their agility, quickness and, in particular, their cleverness in combat. After profound analysis of the monkeys' fighting movements, footwork and strategy, it became apparent to Kou Sze that these actions, which deeply intrigued him, could be readily employed with the Grand Earth Style (Dih T'ang Men). Imitating various monkey postures and monkey movements, adapting them and then carefully combining them with the floor rolling techinques of his Grand Earth Style (Dih T'ang Men) system, required painstaking effort and much time. But it became obvious that the synthesis of the two was indeed compatible – and the product was something definitely superior. Hence, when he completed his eight years' prison sentence, he had created and refined five special fighting forms – all based almost exclusively on monkey actions. He thereby invented Monkey Boxing Kung-Fu which was also called Ta Sheng, in honor of Sun Wu-k'ung, the Monkey King. Shortly after being set free, with himself as grand master, Kou Sze established the Monkey Boxing Society which became famous as the style proliferated throughout the land.

The essence of Ta Sheng Monkey Boxing methods are embraced in a phrase composed of ten Chinese characters. Five characters – light, agile, lunge, fall and grasp – describe the principle methods of maneuvering. The second five characters – sneaky, devious, destructive, unpredictable, elusive – describe the mental attitude or the psychological strategy the Monkey stylist should cultivate for proper application of the techniques. Therefore this ten character principle and application phrase provides the Monkey stylist with the theoretical basis to aid him in interpreting and performing the Five Forms of Monkey Boxing. Kou Sze's five creations were named: The Lost Monkey Form, The Drunken Monkey Form, The Tall Monkey Form, The Stone Monkey Form and the Wooden Monkey Form.

Each of these sets – together forming the foundation of Monkey Boxing – adhere to the same principles and applications, yet have their own unique method of fighting. Each is distinctive, for all the forms were developed from the ways a particular monkey would act under certain circumstances. For example Kou Sze noticed a young monkey, at times, would become separated either from its mother or from the party of monkeys. If the monkey strayed from the others for a considerable length of time, it would become quite agitated. And if more time lapsed before it was discovered by the others, it would invariably become extremely frightened. Yet even in this frightened state, when it was confronted by larger beasts, it usually would not panic but manage to successfully defend itself and eventually flee from danger. Monkey Boxing's first set, "The Lost Monkey Form," therefore deals with self-defense where conditions are not ideal: surprise attacks, emergency situations etc. Under adverse conditions, when pressure is on or when unprepared, the Monkey stylist is trained nonetheless, to react effectively and efficiently with a cool and clear mind.

When it came to their diets, Kou Sze observed that monkeys were not too discriminating – they ate almost anything. For in-addition to the abundance of fruits and plants that the natural environment offered, the monkeys



Legendary Monkey King, Sun-Wu-K'ung, whom the Ta Sheng Men style is named after.

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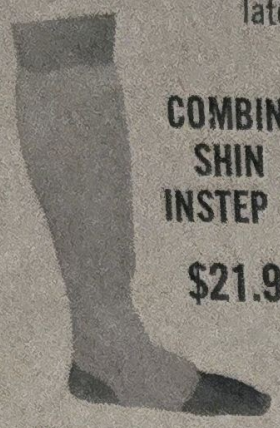

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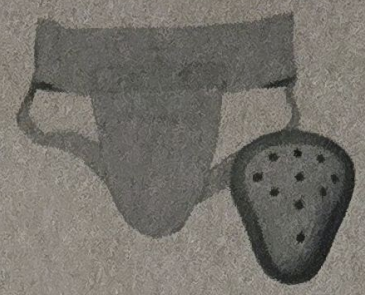

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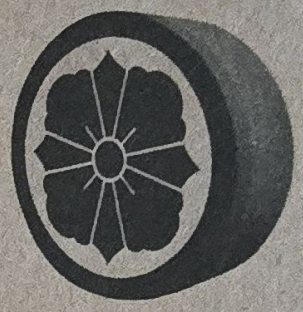

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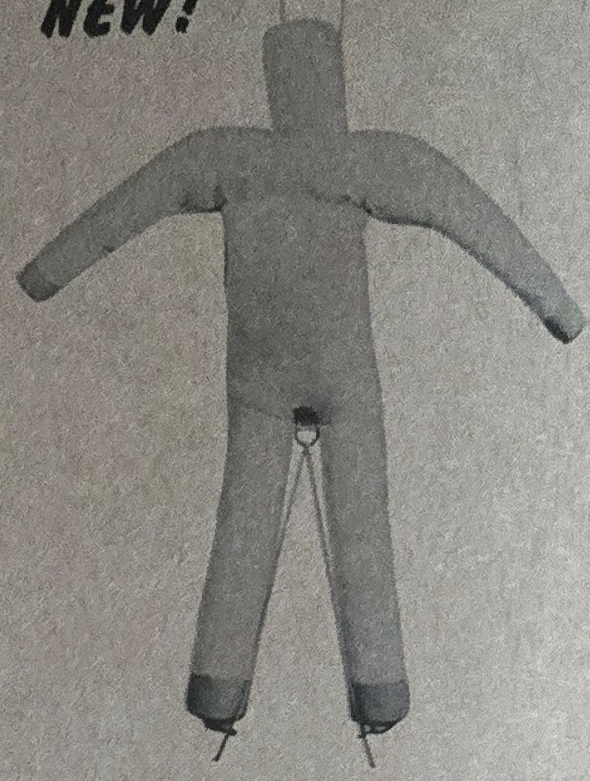

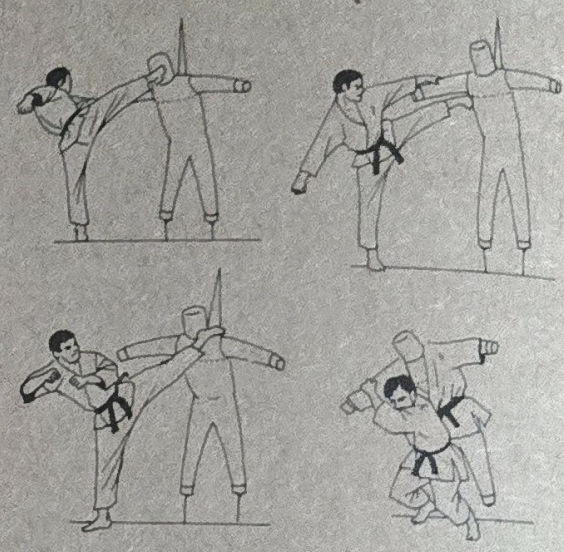

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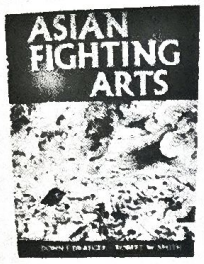

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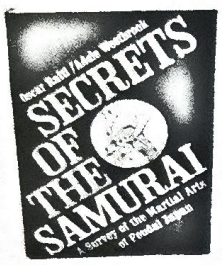

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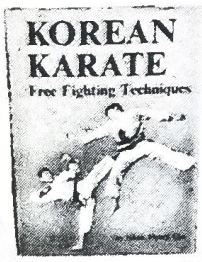

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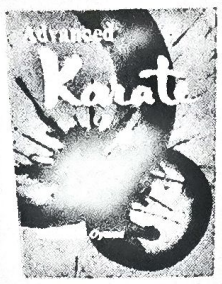

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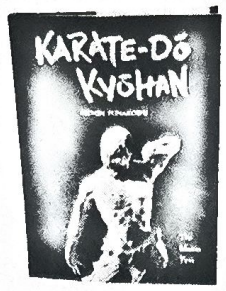

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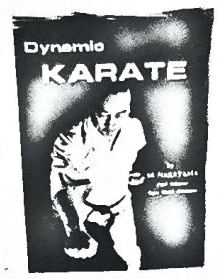

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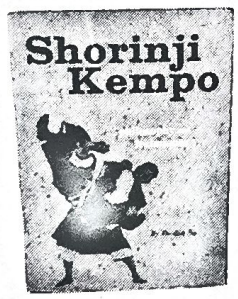

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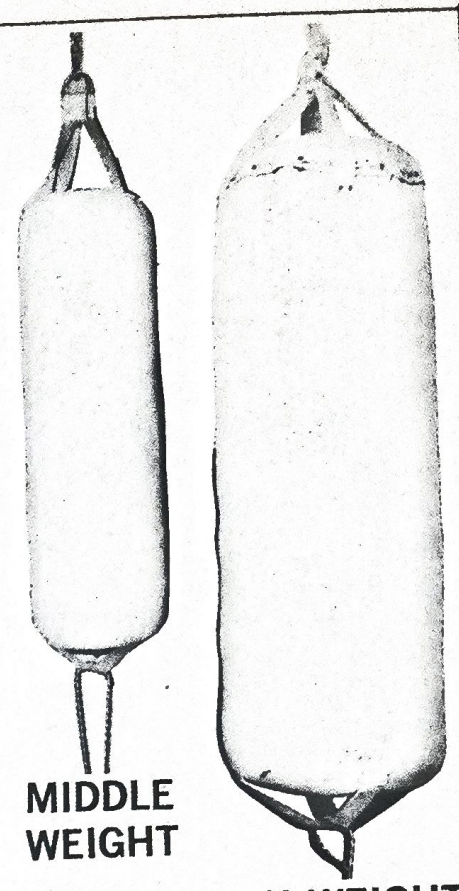

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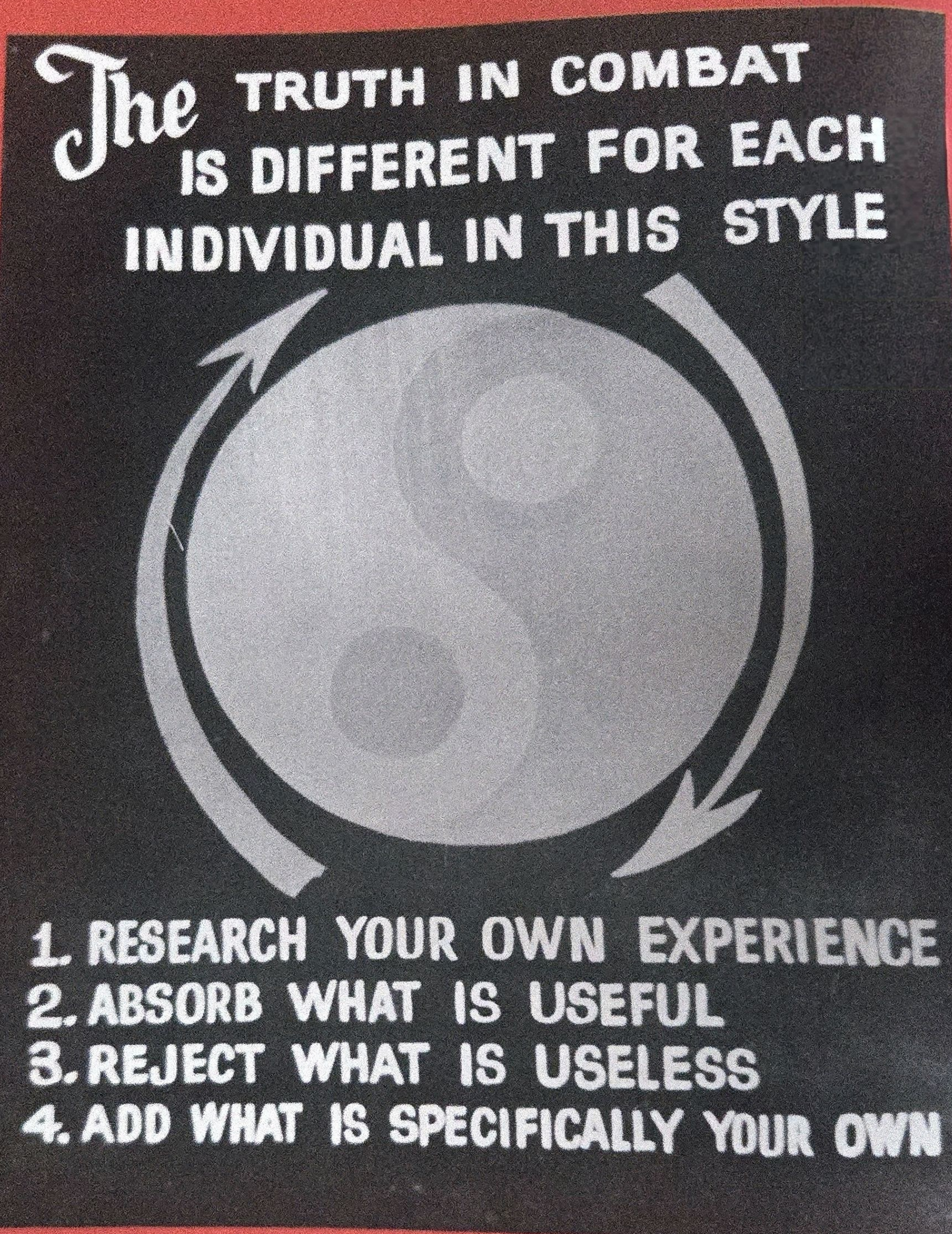
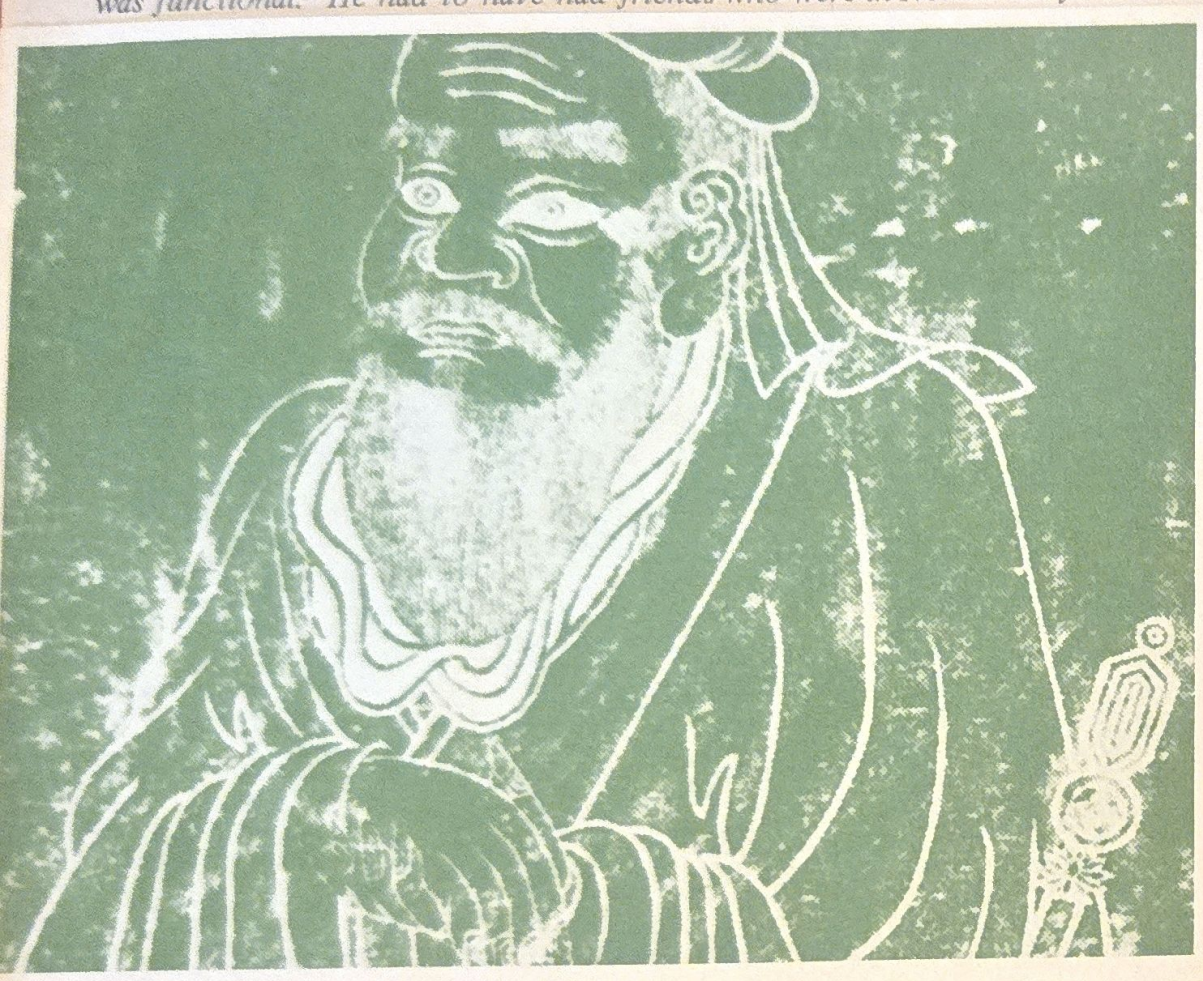
Dan Inosanto remembers the history of Jeet Kune Do, part III

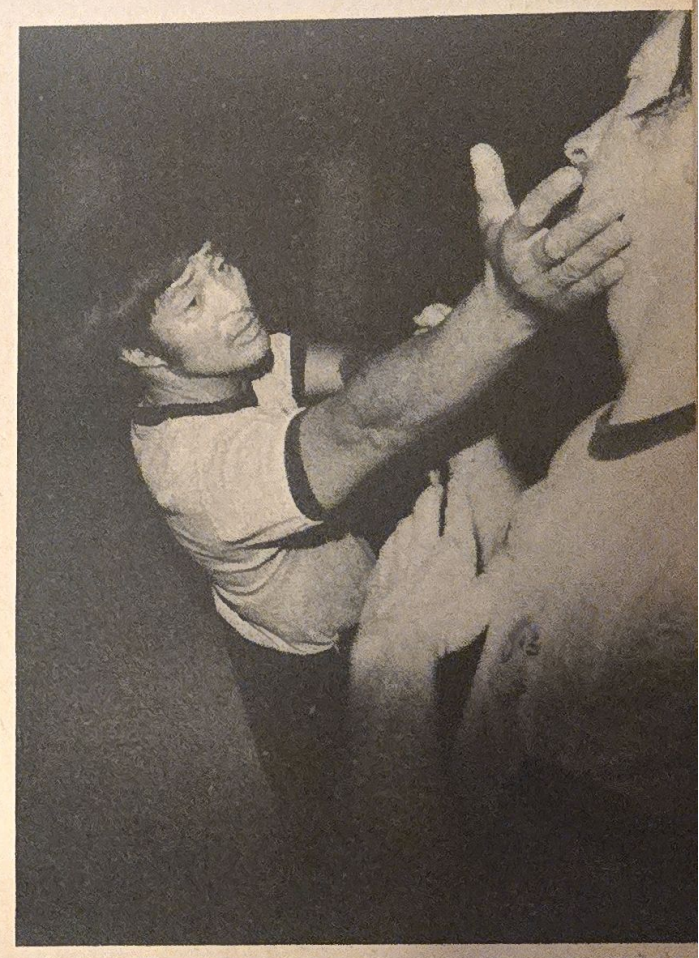

The TRUTH IN COMBAT IS DIFFERENT FOR EACH INDIVIDUAL IN THIS STYLE
1. RESEARCH YOUR OWN EXPERIENCE
2. ABSORB WHAT IS USEFUL
3. REJECT WHAT IS USELESS
4. ADD WHAT IS SPECIFICALLY YOUR OWN

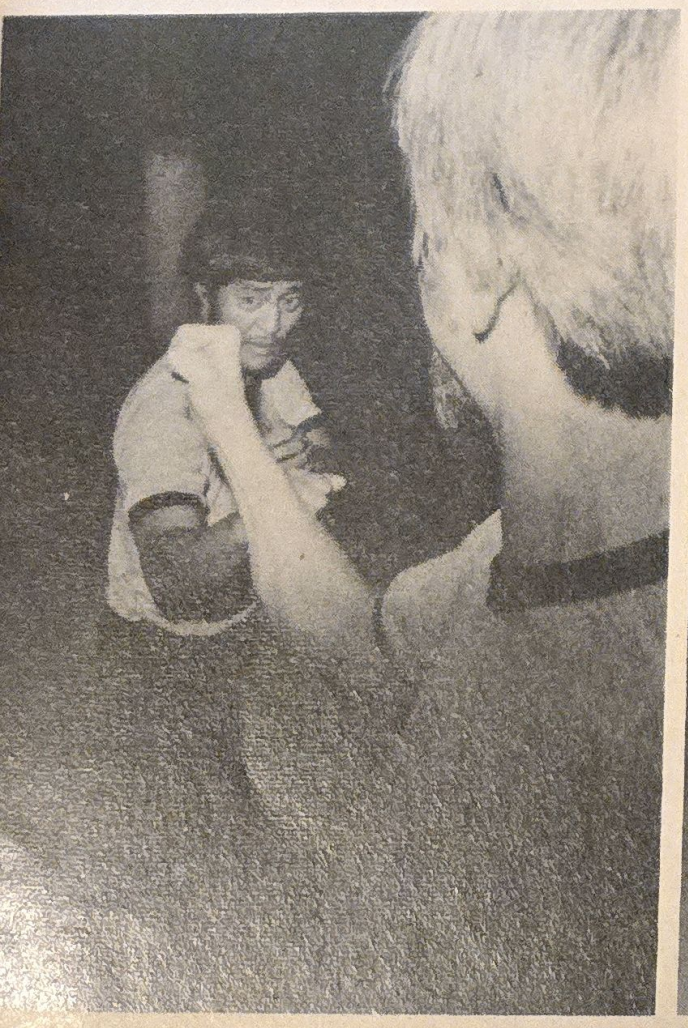
The Way of JKD

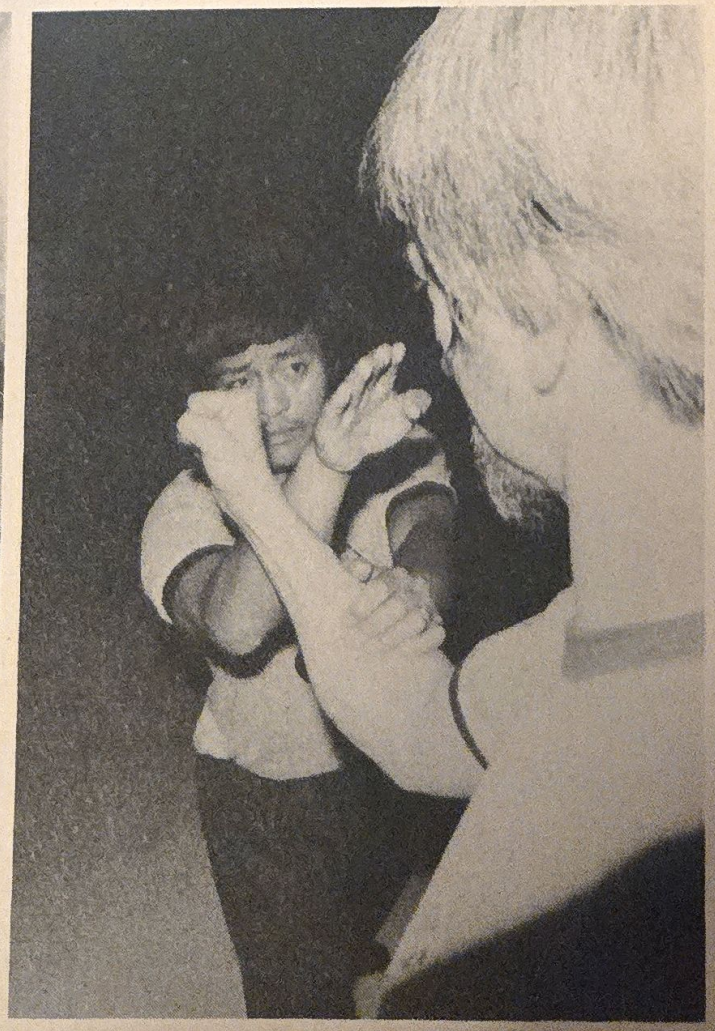
"In organizing his art, he had all the right qualifications. Number one, he had to have been a boxer. He had to have had Wing Chun training to know the centerline. He had to have had a brother who was a fencer. He had to have been a streetfighter to know what was functional. He had to have had friends who were in Northern style Gung-Fu to develop the legs. He had to have come to America– e had a personality like Bruce Lee to get ahead."

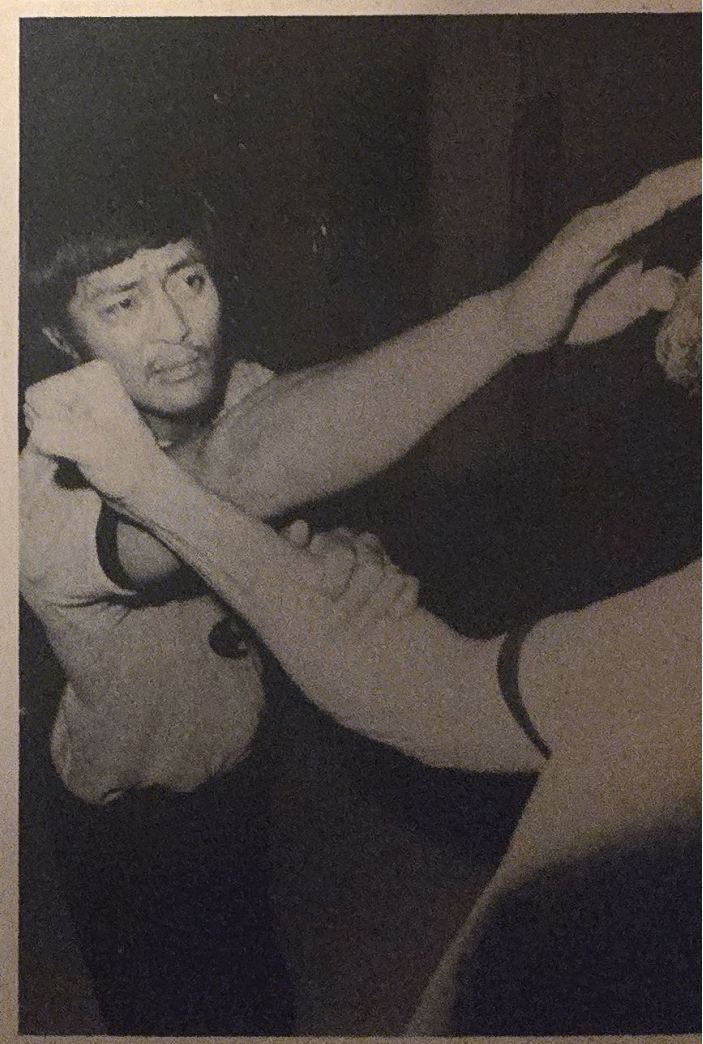
--Dan Inosanto











Photos: George Foon

by alan sutton

AFFICIONADOS will no doubt remember a brief, lighthearted scene from *Way of the Dragon* (shown in the U.S. as *Return of the Dragon*) in which one of Tang Lung's (Lee) foils attempts to unnerve one of the heavies with an elaborate rigamarole somewhat akin to a *kata*. Unimpressed, the heavily-mustached bully lets this would-be terror have it right on the kisser. So much for the power of intimidation.

Besides the obvious comic relief, this footage is significant for two reasons. One, in it Lee (who in addition to starring in, scripted, directed and co-produced the film) cleverly depicts a basic premise of Jeet Kune Do: *simplicity*, as opposed to exteraneous – therefore useless – motion. Secondly – as a footnote – its relatively mild didacticism explains in part the motivation behind his pursuing a motion picture career with such preternatural obstinance as was characteristically Bruce Lee.

Dan Inosanto received an all-expense-paid trip to Hong Kong in 1972. At Lee's insistance, he was making his personal film debut as an enemy Escrima wizard in an upcoming feature prophetically titled *The Game of Death*. Today, he discloses just exactly what Lee hoped to get across to his audience. "In Hong Kong, this is what he told me,. . . for what it's worth: He said that through the movies he could give the public what *he* wanted. He could express what he felt was martial arts, which he felt was part of life. He said, 'Through the movies, I can do this. If I open a school – I cannot.' And each of the pictures was supposed to bring out a lesson.

"For instance – I don't even remember which picture *(Chinese Connection)* – but you see a guy grab him. Most styles would have taken three moves to get free. So in the movie, when the guy grabs him, Bruce just punches back and answers with simplicity. He also shows where the Judo grab is limited."

. . .

Thanks to the space age magic of motion pictures, Lee was able to have his cake and eat it too. "Jesus, where else can you get a job doing side-kicks, hook-kicks and spin-kicks," he once joked to Inosanto. Levity notwithstanding, his often misunderstood film career could not have broken at a more opportune moment.

The *Hornet* series was short-lived, surviving only a single season. With it went the much coveted and oft discussed Kato role, Lee's first real break. The interim had produced only a trickle of walk-ons and several well done – yet undistinguishing – technical advisory assignments. Parts calling for Orientals were few and far between; and the only thing that seemed to be on the upswing was the size of his family. It was now 1969, and the Lee s had a second child, a girl, which they named Shannon. To make ends meet, he could have gone on teaching Kung-Fu or went looking for a regular (ugh) nine-to-five; but his artistic sensabilities pre-empted either of these alternatives. Then just in the nick of time, like a G-rated movie, word came that re-runs of *The Green Hornet* had martial arts fans by the millions in Hong Kong clamoring for more – especially when they found that Kato was a homegrown product.

Knowing that Hong Kong production methods were primitive to say the least, Lee frantically began devouring every piece of literature he could get his hands on dealing with film making. This was his once-in-a-lifetime opportunity, and he wasn't going to leave anything to chance. He boned up on direction, lighting, camera techniques, editing and production – just in case – before leaving California in search of greener pastures. The ever-increasing demands all this put on the quantity most dear to him: time, coupled with insurmountable overcrowding problems, forced him to disband the now famous Chinatown school at the end of the year.

(Following the close of the 628 College Street location, at Lee's suggestion Inosanto gathered up fifteen of his most dedicated pupils and started holding regular workouts at his home – first in the garage, then in a homemade gym in the backyard – until moving to his present headquarters in March, 1974.)

When the Chinatown school was disbanded at the end of 1969, Inosanto's home located in Carson, California, became the 'mecca' for JKD enthusiasts (top). As a student project, members of Inosanto's 1970 class constructed a much needed gym in his rapidly shrinking backyard (above). Opposite: One of the many Bruce Lee designed training apparatus to be found in the homemade studio.

The beginning of the seventies saw Lee spending more and more time commuting between Hollywood and its counterpart to the East, Hong Kong. Offers began pouring in from numerous sources, and he was continually in transit – firming up commitments and scouting locations for future projects. By this time he only accepted private students, at *his* convenience. Always in demand, his fees skyrocketed accordingly, finally peaking at such never-before-heard of rates as $275 an hour; or, if traveling was required: $1,000 per week plus expenses. Nonetheless, he had a waiting list. Before embarking for good on his glamorous new profession abroad, he left to his head instructor and trusted confidant, Dan Inosanto, a "flexible" game plan for the perpetuation of Jeet Kune Do. "I had a lesson plan which he said was not to be rigid. He wanted me to incorporate my own innovations. Like he set up certain principles on speed, balance, weight distribution, etc. – that are true regardless of the method or style – but I had my choice as to what to cover each night," Inosanto recalls. Although he was unaware at the time, the future of Jeet Kune Do had just been placed squarely in his hands.

. . .

Action (not violence) was the name of the game in Lee's films, and the same held true for his art, Jeet Kune Do (hereafter referred to as JKD): *The Way of the Intercepting Fist.* Fast, powerful and above all – deceptive, JKD is the only non-classical form of Kung-Fu presently in existence. Non-classical, that is, only in terms of training: for Lee faithfully adhered to the timeless concepts embodied in Taoism, Zen, the *I-Ching* and *Yin* and *Yang* which form the basic foundation of Chinese Boxing – meanwhile chipping away at non-essentials and applying his own revolutionary theories on teaching and learning.

Like most creative geniuses, Lee was only concerned with What Is, not what could or should be. JKD *is.* Period. Spontaneous and explosively unpredictable, like a contemporary jazz solo, this lethiferous fighting art was designed to prepare the student for the uncertainties he was sure to encounter in actual combat. The analogy to the so-called "new jazz" or "free form jazz" obtains on yet another level. Proponents of this new and tradition shattering wave of musical expression: Ornette Coleman, John Coltrane and Pharoah Sanders, among others, were initially criticized for their apparent disregard for lyricism and structure. Later, when opponents finally caught on, their accolades flowed like cheap whiskey during Prohibition. Likewise, Lee was condemned as being merely a "streetfighter" and "brawler." Nonplused, he painstakingly outlined the difference between *having no form* and having "no form." The former denotes incompetence; the latter, *transcendence,* he replied to his detracters. He also liked to stress that JKD was really intended as a means of "self-discovery" or "enlightenment." In the liner notes to his album Tauhid, Sanders describes the process of self-realization: "I don't see the horn anymore," [he says.] "I'm trying to see myself. . . all of what I try to do in music, comes back to my conviction that if you have the discipline, you can do whatever you want to. You yourself are the key to the universe." An ardent and vocal admirer of musicians, Lee would certainly concur.

The most visable distinctions between JKD and all other existing modes of self-defense are the stance, the emphasis on "broken" rhythm and the absence of classic blocking techniques. Lee preferred a south-paw stance with right hand lead because he believed in putting the best foot forward. The left heel is raised slightly to enhance mobility – a must when one is confronted with a more powerful adversary. He paid particular attention to footwork – bobbing and weaving, feinting – so as to present an undetectable rhythm that would confuse the opponent, allowing a JKD practitioner to slip-in-between his cadence and deliver a telling blow. Traditional blocking tactics were discarded since he considered them the least efficient means of counter. JKD was meant to be organic, alive, not passive; each move of itself and offensively inclined.

. . .

As a more dynamic substitute for blocking, Lee perfected what is now referred to as the "trapping hands" stage. Trapping becomes more effective than blocking because there is less wastage of motion, and the opponent's hand is fully immobilized instead of deflected. Also, it affords the JKD man the luxury of "isolating the linebacker," so to speak, creating a favorable one-on-one situation. Its lineage is traceable to his original style, Wing Chun, whose practitioners sustain the theory that *attack is the best form of defense.* They reject the conventional one-two sequence of block then counter-attack in favor of simultaneous blocking and punching, *Pak Sau.*

Chi Sau or "sticky hands" practice is a form of sparring not unique to Wing Chun, where two opponents face off – forearms barely touching – and try to uproot the other while maintaining their own sense of balance. This exercise, in which Lee was a master, is performed over and over in order to perfect hand techniques already learned, toughen the forearms and hands and develop sensativity so that the practitioner reacts to an attacker's advance automatically, without thinking.

Incorporating *Chi Sau* and *Pak Sau* with *Bong Sau* (deflecting) and *Lap Sau* (warding-off, almost grabbing) – tempered, of course, by his extensive knowledge of body mechanics and motion – Lee came up with "trapping hands." Says Inosanto, "The trapping is definitely Wing Chun; but it's modified. *(Absorb what is useful; reject what is useless; add what is specifically your own,* was Lee's motto.) He said, 'I don't care where it comes from. If it is useable, it belongs to no one; it's yours.' That was Bruce. He'd see something, then take it one step further."

JKD *continued*

"At a certain range, at a certain time, one type of combat becomes superior," observes Inosanto.

It was Lee's habit to forever expound the advantages and disadvantages of the various combat styles – none were overlooked. He counseled his disciples not to think in terms of East vs. West, Chinese vs. Japanese, Okinawan vs. Korean, Karate vs. Judo, etc., for the purpose of determining which is better; but, rather, to examine each method individually, find its pluses and minuses, then inquire of themselves: "When will this work for me?" In other words, "If I have a grenade and a knife, and you ask which is superior, I'd reply: 'It depends.' Suppose the guy is 50 yards away: I'll heave the grenade. But if we're in a phone booth, I'd be better off with a shorter weapon," Inosanto illumes.

Another, perhaps more startling, consequence of Lee's life-long research into all forms of combat – from fisticuffs to fencing – was the discovery that – despite the myriad styles – there existed but a finite number of ways in which to initiate an attack. *Five* to be exact – all others being variations. He catalogued them as follows: ABC, attack by combination; ABD, attack by drawing; HIA, hand immobilization attack (or foot immobilization attack, FIA); PIA, progressive indirect attack; and SDA, single direct attack (or single angular attack, SAA).

The majority of self-defense systems boast one, maybe two, and rare in instances: three variations of attack. Two of the most versatile (surprise!) are Western inventions: boxing and fencing (from which Lee drew quite extensively in terms of rhythm and direction). Bruce included all five – bearing his personal stamp, – in JKD.

It's a tribute to his synoptic genius that Lee was so unerringly precise in mapping out the true nature of combat. Granted, *anyone* who devotes an entire lifetime to meticulously disecting each and every fighting art known to man, might conceivably unravel such subtle nuances as *progressive indirect attack.* But there is more to it than that. By far, his greatest oblation to those who looked to him for guidance was that he disclosed his revelations – withholding nothing – to them through intimate personal experiences, with poetic grace and intensity that inspired their own creative talents. For example, the following excerpt from a letter to Inosanto back in the early-sixties:

I hope that my thinking on the art will help you in your training, or in choosing what is beneficial and what is futile. Then use your common sense to see what is the real thing and what is merely lessons in routine dancing.

To me, Gung-Fu is so extraordinary because it is nothing at all special. Gung-Fu is simply the direct expression of one's feelings with the minimum lines and energy; every movement being so of itself, without the artificialities of which 99% of all Masters tend to complicate. Always remember that closer to the true way of Gung-Fu, the less wastage of expression there is. The art is the expression of the self. The more complicated and restrictive the method is, the less the opportunity for the expression of one's original sense of freedom. . . After all, how many ways are there to come in on an opponent without deviating from from the natural course?

As usual, he confirms that *simplicity* is the key; *complexity,* the lock, to self-discovery. Even something as obviously sophisticated as PIA, then, just boils down to this: distance (progressive) and timing (indirect).

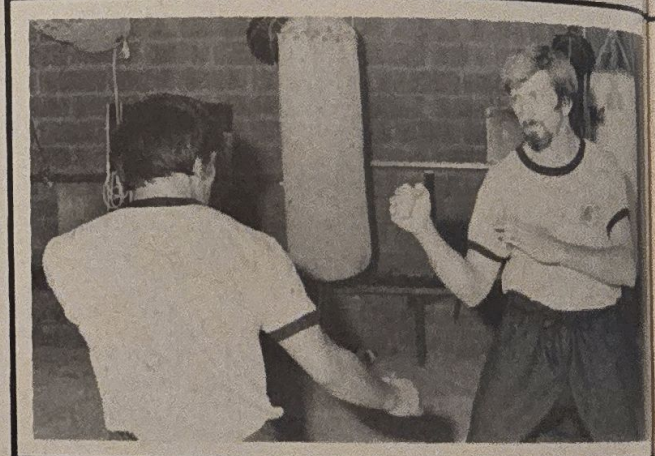
. . .

Divulging these five modes of attack is one thing, but what about their application? Like when somebody attacks a JKD man does he immediately retaliate with an ABC? Or should he, in fact, rely on SAA? Or maybe PIA? Or FIA?. . . Or STP, CIA, BBC?

None of the above.

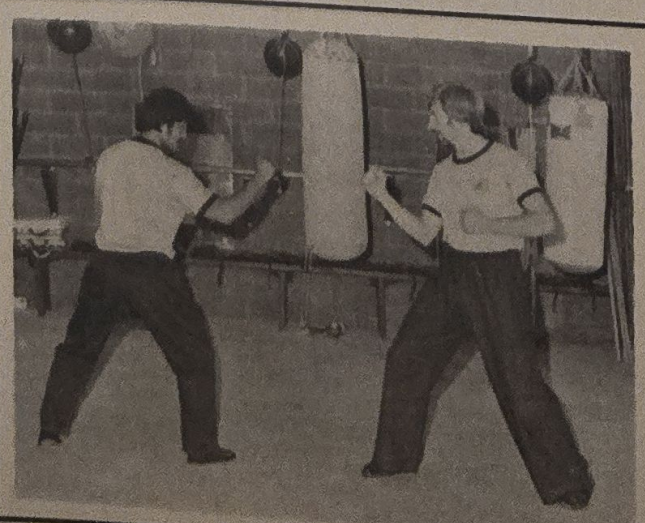
Because in the real world one never gets to choose the time and place, Lee felt that there should be no concrete rules as to what, when or how. Stuff like: "I'm gonna hit that fatal spot two inches below his left armpit!" just doesn't work. Everybody knows that. So the smart thing to do, he said to his followers, is to let your opponent decide for you which technique to apply. A JKD man reacts – instantly – doing what the situation dictates, fitting in with – not resisting – his opponent's energy. There may be certain "keys" he can recognize, but ultimately, when assaulted, his answer is: *Your technique is my technique.*

"It is true that the mental aspect of Gung-Fu is the desired end; however, in order to acheive this stage, technical skill has to come first." This quote, taken from the introduction to his first book: *Chinese Gung-Fu The Philosophical Art of Self-Defense,* pretty much sums



HIA

As Inosanto and Poteet demonstrate, "trapping hands" plays an integral role in the hand immobilization attack. By completely immobilizing an opponent's hand, the JKD practitioner effectively limits the techniques he may counter with. In conjunction with its counterpart, foot immobilization attack or FIA, HIA is used primarily as a means of "bridging the gap."



up Lee's ideas on learning. He believed that it was essentially a three-step process by which one passes from the purely *mechanical* or how-to-do stage, through the *technical* or when and where stage – finally arriving at the *emotional* or performing level. Furthermore, he took exception with those who tried to "teach swimming on dry land"–to revive one of his favorite analogies. He insisted that without delay, from the earliest beginnings, students should be taught to spar effectively, thus increasing their chances for survival on the street.

Before he can even touch his opponent, the JKD man knows that he must first overcome a more immediate foe: the distance between them. This procedure of traversing "no man's land," of transition and moving in for the kill, is known as "bridging the gap" in JKD terminology. Within a fraction of a second, the practitioner intuitively sizes-up his opponent -thereby establishing his "flight tendency" (a hypothetical aura defining the parameter of any technique he can muster) and adjusts his rhythm (coordination of feet and hands) accordingly – prior to penetrating his defenses by catching him at his "unprepared state of mind" (the exact instant he is withdrawing a strike or block or *thinking* about delivering same). Throughout this critical period there is no time for wasted movements. One slip, and the advantage is lost: his opponent is upon him, and strength inevitably becomes the deciding factor.

It follows, logically, that a portion of the JKD practice schedule is devoted to "awareness" training. Forever creative, Lee got a kick out of devising various exercises – more accurately, games – that would cultivate the lightening-quick reflexes necessary for performing the no nonsense JKD techniques. One such drill closely resembles the familiar shot of a hitter glancing down at his third base coach just before stepping up to the plate. Two students face each other, about five yards apart. The object is for one to give the sign – a twitch, scratch, blink, squirm, any movement, no matter how miniscule – and the other to acknowledge it by clapping. This seemingly childish game in reality developes concentration and heightens one's speed of recognition. There are many similar drills that are amusing as well as instructive, to be found in the JKD program.

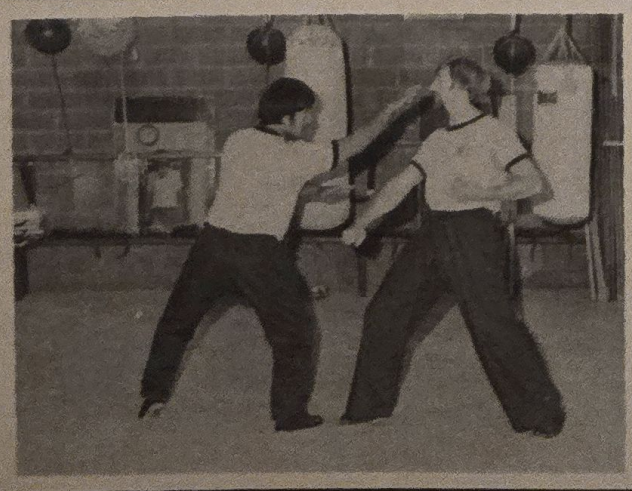
During the actual hand-to-hand encounter, one is seldom fortunate enough to be presented with a primary target right-off-the-bat. "Sometimes you have to attack a minor target," Inosanto relates, "in order to get to a major one. You have to inflict pain upon a minor target to reach a major." Invariably, the JKD student learns that a well-executed kick to the shins can be the password for a knockout punch.

Which brings up the question of the relative importance of kicking and punching.

Some styles – notably Korean – rely

SAA

Single angular attack and its converse, single direct attack, SDA, represent the ultimate in JKD sophistication. To be effective, they require the utmost speed and finesse. There are actually two types of SAA: one with constant rhythm, another with broken rhythm. Which one to apply is determined, naturally, by one's opponent.



PIA

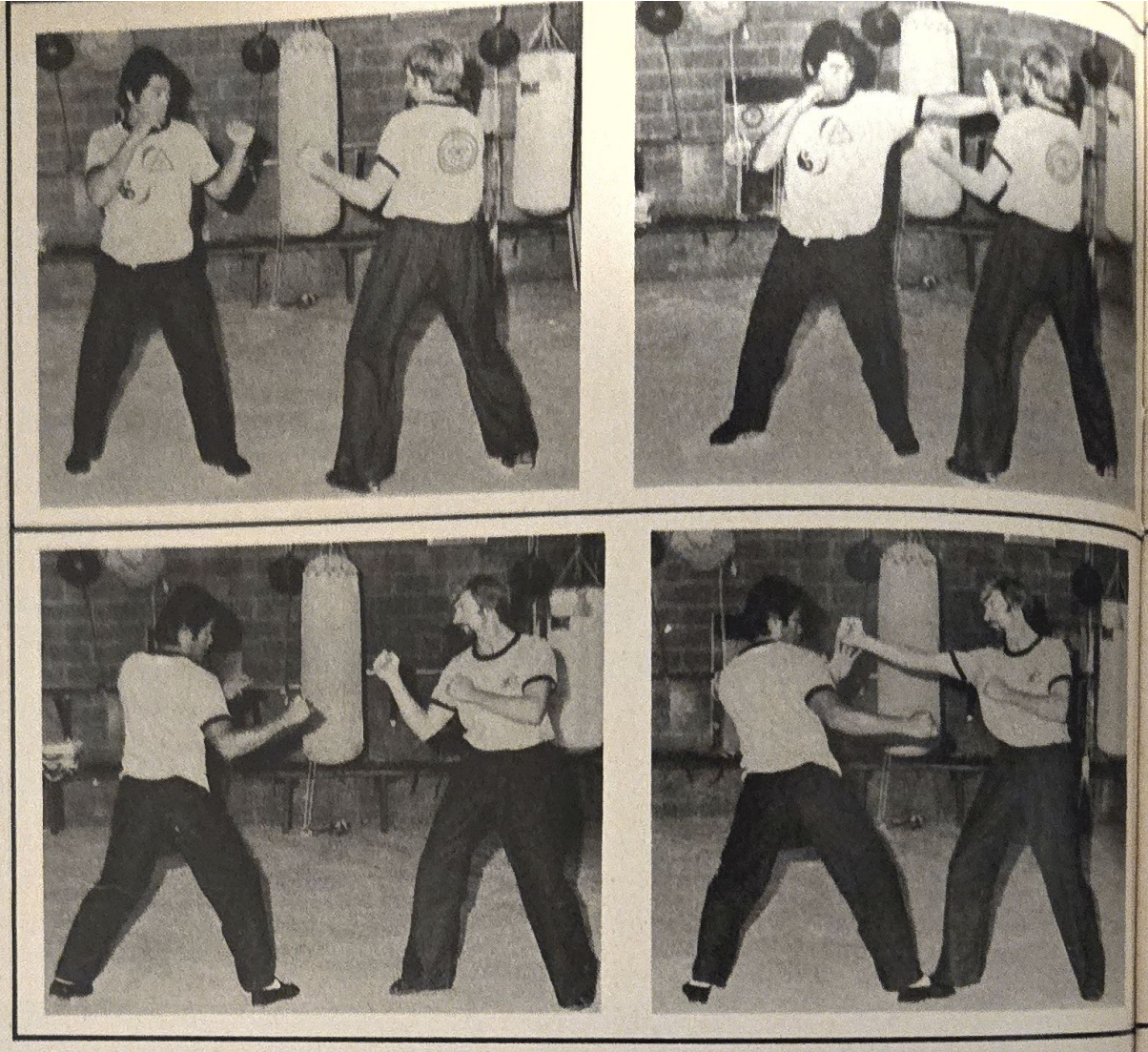
Distance and timing are key words in the progressive indirect attack. Although the main object might be a knockout punch to the face, the JKD practitioner knows that he must take an alternate route in order to arrive at his final destination. PIA usually combines with elements of HIA and FIA as an end result of "bridging the gap."

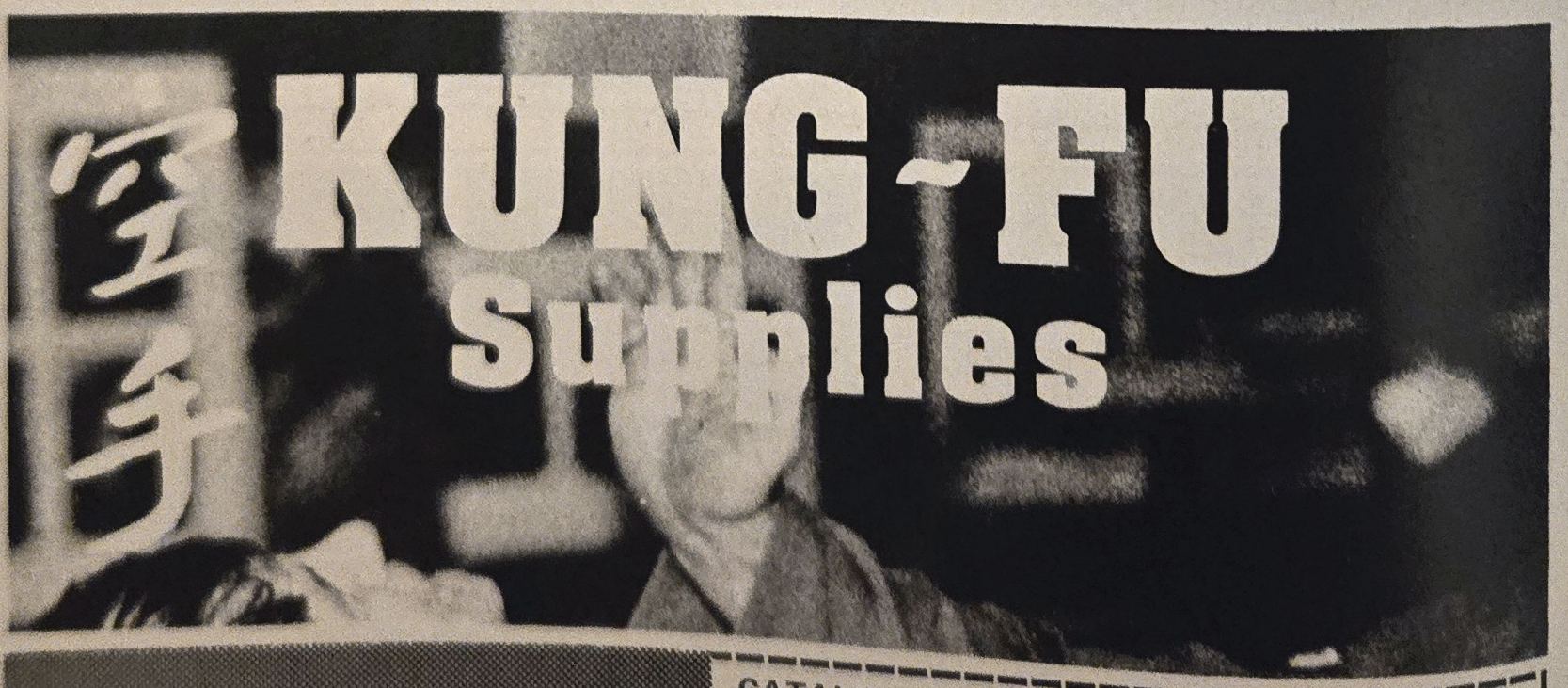
JKD *continued*

on kicking to a great extent, perhaps 60-70% of the time. On the other hand, a die-hard Shotokan man would rather punch-it-out. In Lee's opinion, Inosanto reveals, many instructors require their students to spend an inordinate number of hours practicing overly-stylized kicking techniques. He took a dim view of the raise-cock-deliver - with-the-toes-pointing -this-way-or-that-way school of thought. He also claimed them for not practicing against objects – bags, focusing mits, trees especially – instead of thin air. "The only criteria, he said, is that they be delivered from a single position. He never felt that the foot had to be horizontal like a lot of schools say. To kick, you have to have strength. Strength comes from running. The second thing you need is flexibility. That comes from stretching. Other than that, he said, 'If you want to kick – kick!' "

From a combative standpoint, Inosanto summarizes the JKD philosophy. "It works out that the hands are probably superior. The feet are used mainly as a bothering technique, to close the gap. Again, it will vary with the individual, depending on his speed and flexibility. But on the whole, I think that most JKD men are hand men. If I had to put a percentage on it, I'd say as much as 70% hands, 30% feet. . . maybe even more.

"I won't make any hard and fast statements, but, I feel that kicking is overplayed," he says. Then catching himself,





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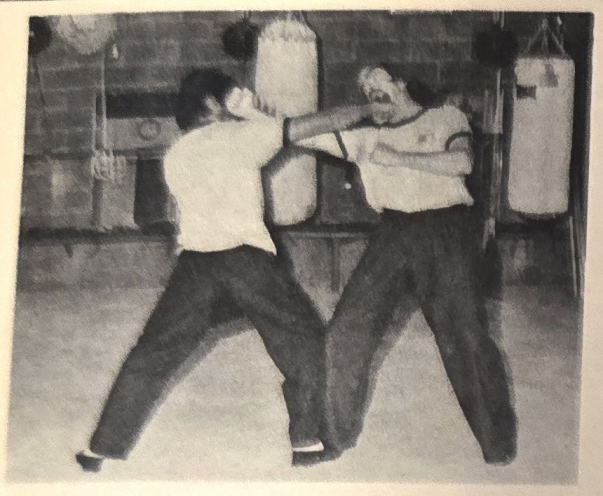
ABC

Former Bruce Lee students Richard Bustillo and Jerry Poteet practice an attack by combination. There are many variations of ABC employing the hands and feet singly or in combination. Relying primarily on footwork and a logical sequence of attack and counter, the JKD man most resembles a boxer when he applies ABC.



ABD

Attack by drawing is counter-fighting. The object is to lure the foe into position for a disabling strike.

"But the object is to be balanced. I believe that against an untrained man, it's better to kick because he's not used to it. Against a trained man, against a martial artist, I feel it's better to use hands."

Your technique is my technique.

. . .

For Bruce Lee, acting and martial arts were one in the same. He never separated his way of life from his vocation. They were two sides of the same coin: *Yin* and *Yang*, work and play, feeding his family and nurtering his soul. The similarity arises in that a martial artist, like an actor, has to discard his own personality, likes and dislikes, prejudices and so on — in order to concentrate on the task at hand. Whether it be creating a character or defeating an opponent, the mind must be cleared of all preconceived notions as to what should or should not be included. Ever wonder why in his films, Lee is always pictured as a humble, non-obtrusive individual; and then when the fighting begins, he resembles a screaming, ranting lunatic? " 'Dan,' he used to say, 'you've got to become another person. A fighter must be a madman, crazy.' "

Every picture tells a story.

This concludes the third in a series of articles on Dan Inosanto and his spiritual guide, Bruce Lee.

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The Demon in

A Continuing Parable by John Davidson

Cloud's Eye Temple had not been abandoned, not in the literal sense. Its rooms were fully furnished as if its occupants had merely stepped out for a morning walk and had never returned. Statues of the Gods still lined the central hall, simple wooden furniture was present in the smaller rooms, and in the kitchen, the utensils were arranged in preparation for the evening meal. It was as if time had stopped except for the movement of dust. Everywhere there was only silence and the muffled movement of the mountain wind touching the shutters.

Standing in the central hall, Laotse and his companions looked about themselves as if anticipating their presence might arouse some aged caretaker to present himself out of the dust and make them welcome.

"It is strange here," T'ung Jen growled sniffing the air. "I smell people somewhere above us."

Wei Chi's hand moved for his sword, but Laotse stopped him with a nod.

"Do you not feel welcome here? There is no feeling for the need of a sword."

Wei Chi dropped his hand and glanced toward a stairway to the rear of the hall.

"Let us go up, then; but let little brother lead us to test the stairs," Wei Chi suggested.

The old man motioned for Wu Ch'i to go ahead of them, and carefully, they mounted the stairs.

Slowly, they searched each successive floor – finding nothing except quiet dust. Each floor, like the first, had simple furniture and seemed ready for habitation, but there was no one.

T'ung Jen sniffed the air.

"We must go higher."

When Wu Ch'i led them to the fifth floor, he stopped at the landing and motioned for his companions to walk behind him quietly.

Beyond the landing, the monks of Cloud's Eye Temple sat in frozen silence.

There was an old man and woman both with white hair and wrinkled, smiling faces, three young men and three young women – all sitting in a circle like the open petals of a lotus, each in meditation beneath a layer of grey dust. There was no movement. Stomachs did not rise and fall with breathing; their closed eyes did not flicker with thoughts of life. There was nothing about them that gave hints of death. However, it was as though they had merely paused between breaths.

For several minutes the four companions observed the scene in silence; then Laotse walked forward and stepped into the center of the circle.

He paused for a moment, then raised his staff slowly and struck it against the floor three times so that the wooden floor vibrated and the dust that laid upon the motionless figures shivered into the air like puffs of grey powder.

Slowly, at first, but ever increasingly, breath stirred through the circle with an invisible sigh. Eyelids flickered, bodies trembled and the dust trickled downward to the floor in dry cascades.

Suddenly, the old white haired man opened his eyes with a start that shook a cloud of dust into the air.

"Heaven! We've forgotten dinner!"

Then his eyes widened with surprise as he became aware of Laotse standing before him.

"Forgive us for not making you welcome, sir," the old man said placing his hands together as if in prayer and lowering his eyes, "but my family and I were at our meditation and we did not hear you enter."

Laotse laughed. "Old Ch'ien, don't you recognize me?"

The old man rubbed his eyes and looked at Laotse again.

"Laotse, old friend!" he exclaimed. And then he slapped his thigh with delight, "Have we forgotten ourselves again?"

Laotse scratched his beard and pointed at the dust.

"My my," the old man mumbled. "We've certainly been here for some time." And standing, he shook the dust from his robe revealing the brightness of its red silk.

In a matter of moments, old Ch'ien's family transformed their meditation into memories of earth with its forgotten dinner and an old friend. And when everyone had fully returned, Laotse embraced them and introduced his companions.

Old Ch'ien bowed respectfully and motioned for his family to come near him so that he might introduce them as well. Then the old man drew the woman close to his side so that the blue robes she wore became embraced with red.

He smiled and swept the travelers with his eyes.

"I am Ch'ien, the father; and this is my wife, K'un, the mother of my family."

K'un lowered her dark eyes, respectfully, and smiled.

"As to sons," Ch'ien continued, "I have three. There is Chen the eldest, whose spirit is like heaven's thunder; Kan, the younger, whose thought is like water moving everywhere; and Ken, the youngest, whose will is an immoveable mountain."

And at his words, Ch'ien's sons bowed to the travelers.

"I also have three daughters," Ch'ien added. "Sun the eldest is like the laughter of wind in the trees; Li, the younger, loves with the brightness of fire; and Tui, the youngest, is like the lake holding up the image of the moon, ever-patient."

Ch'ien's daughters lowered their eyes and blushed appropriately.

Ch'ien laughed and pointed a finger at his temple.

". . . and we are all forgetfull. Once, many years ago, our friend discovered us this way in another place; and so long had we sat, he had to give us new names, for we could not remember who we were." And turning to his family, old Ch'ien smiled, his eyes flashing brightly. "It was grand, indeed."

"Grand, perhaps," K'un said interrupting him, "but when one is hungry, he should eat; and tonight we have guests."

Then, clapping her hands, K'un sent her daughters downstairs to see what time had left them in the way of dinner, and she followed after them with many exclamations as to the thickness of the dust and how it would have to be swept

Red Silk

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away in the morning.

"Women are a practical sort," Ch'ien said, returning his attention to Laotse. "Keeping the Demon in the courtyard was K'un's idea. He prevented unwelcome visitors when we were unable to attend ourselves. But I see you have met him already."

Laotse smiled and shook the gourd tied to the end of his staff.

"Some of us are more intimate than the rest, but if I may ask, why keep the poor fellow in this way?"

Ch'ien scratched his head thoughtfully.

"You're right. It is decidedly unkind, but we will have to be clever if we think to do him a kindness. Demons have their own understanding, after all."

And so saying, old Ch'ien led his guests and sons down to dinner.

K'un and her daughters had busied themselves in the temple kitchen, washing dishes and setting pots to boil. Although there was no fresh food, a sufficient quantity of dried vegetables, snow fungus, black mushrooms, rice and tea had been preserved in large jars, anticipating the irregular habits of the temple's tenants. In only a short time, hot dishes filled with food appeared almost magically at the kitchen tables in a steaming cloud that tempted noses and tongues.

T'ung Jen the lion, however, was unmoved. This was food fit only for horses and cows; but he sat with his friends at the tables so that he might enjoy their pleasure.

When everyone had eaten and the tables had been cleared, Laotse untied the gourd from his staff and held it up for everyone to see.

"My friend Ch'ien and I have decided that this Demon in the gourd should be released and allowed to take his rightful place in Tao; but in order to do this, we must take great care, and it is only with the permission of everyone that it can be undertaken with success."

Ch'ien nodded his agreement and looked to his family for dissent. No one stirred.

Laotse glanced from T'ung Jen to Wu Ch'i, then to Wei Chi with a penetrating look.

Wei Chi trembled momentarily, but seeing only passive faces about him, nodded his consent.

Laotse pulled the bronze stopper and set the gourd in the center on the kitchen floor.

For a brief moment there was only silence. Then, red steam began to spurt from the neck of the gourd with a loud hissing that whistled upward and seemed to spin about in what became a thick, red cloud. The cloud thickened slowly until the figure of the Red Demon could be seen looming over the tables, grinning. The Demon had no thought to move swiftly for he had overheard Laotse's intention, and having experienced the old man's power, he would not be easily fooled. He would wait until the old man revealed himself, then he would deal with him.

The Demon smiled and sat down crosslegged before the tables so that his head would not touch the roof, and glancing about himself, he fastened his red eyes on the figure of Wei Chi who then began to tremble with fear.

"Do not be concerned, little man," the Demon said in a voice that rumbled from his throat, "I will eat you last."

And the Demon laughed so that the very roof of Cloud's Eye Temple shook.

"And who will you eat first?" Laotse inquired from where he sat at the table.

The Demon eyed him hungrily, saliva dripping from his long teeth.

"That honor belongs to you, good sir," he said, smiling and wiping his lips with the back of his hand. "And do not think me a common beast, for although you caught me unawares at our first meeting, it will not happen again."

"You have magical powers, then?" Laotse asked, his eyes alerting Ch'ien and his family.

The Demon smiled; and thrusting his hand forward, his fingers burst into fire and the red flames licked hungrily at the company.

Instantly, Ch'ien's second son, Kan, thrust his arm forward so that great streams of water issued from his hand, turning the Demon's fire into steam. But the Demon was not so easily tricked, and he made his arm into earth so that the water was absorbed.

Sun, Ch'ien's eldest daughter, thrust her hand forward and great wooden roots sprouted from her fingers to seized the Demon's arm and break the earth; but the Demon changed his free arm into a metal ax, and began chopping at her wooden grip so that she cried out in pain.

Suddenly, Chen, the eldest son, stood and shouted at the Demon in a voice that shook the Demon's ax with a thunderous vibration. Cracks appeared in the metal; and as quickly as the ax had appeared, the Demon's real arm replaced it. Then Sun and Chen withdrew their magic and the Demon pulled back his arms.

For a brief moment there was silence as the Demon reconsidered his position. Then Laotse spoke.

"You are powerful indeed, Demon, but such Magic as you have shown is quite simple. I would have thought you more clever, more deceptive."

"Clever. . . Clever!" The Demon roared. "It took three to do what I alone could do. . . and that was only a beginning. There is nothing I cannot do. I could tear this mountain from its very roots and squeeze it until water poured from its rocks. I could. . . "

"But. . ." Laotse said cutting the Demon short, "could you be other than what you are?"

The Demon thought for a time.

"I can be whatever I want to be," he answered.

"Truly?"

"Of course," the Demon snapped.

"What about a man, or. . . a woman might be more difficult?"

"Not at all," the Demon replied quickly.

"A woman of reason and judgement, of spirit and. . . "

But before Laotse had finished, the Demon had disappeared; and standing where the Demon had been was a young girl dressed like a warrior in red silk, with two long swords strapped to her back. Her hair was long and black, her skin white and soft, and everything about her was beautiful to behold.

"Well?" the girl said stamping her foot.

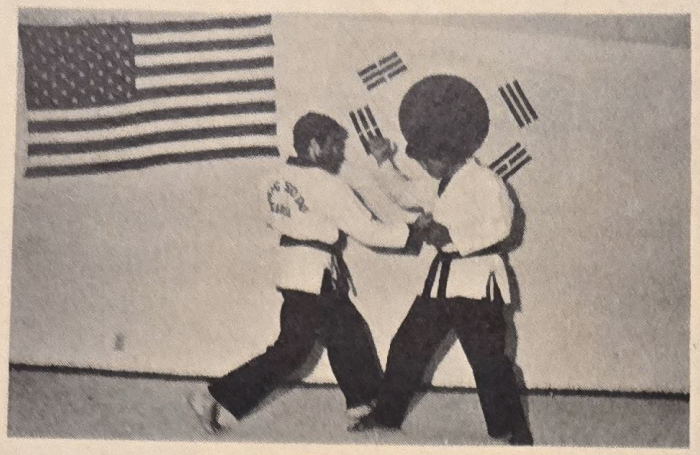
Laotse smiled, but before he could speak, Ch'ien's wife K'un had risen from the table and approached the gril with a jade mirror in which she held the girl's reflection.

"It is what one thinks of one's self that is truly important," K'un said holding the mirror up. "If you are truly a woman, and more than what you were, see it and know that it is now in your nature to grow. And though you were a Demon for Ten Thousand Years, you will never be diminished from this time forward."

The girl stared at the mirror as if transfixed by the reflection of her own eyes. Her mind raced frantically for some image of her former self, but it was gone. New thoughts overwhelmed her, new feelings flooded her consciousness, and in the jade mirror, she saw herself both dead and reborn in the space of a single breath. Suddenly her legs weakened and she took hold of K'un's arm to keep from falling.

"It is finished, daughter," K'un said

CALENDAR



TOURNAMENTS & MARTIAL ARTS EVENTS

Oct. 12 – 3RD US INVITATIONAL KARATE CHAMPIONSHIPS. New Canaan H.S. Gym, New Canaan, Conn. For information, contact Edward Brown, 29 Parade, Hill Rd., New Canaan, 06840.

Oct. 19 – 1974 SOUTHERN STATES TAE KWON DO/KARATE CHAMPIONSHIPS. For information contact Ki Chon Choi, P.O. Box 3014, Huntsville, AL 35810. Ph. 205-536-5681.

Oct. 20 – LOS ANGELES CITY KARATE CHAMPIONSHIPS. Echo Park, Los Angeles, sponsored by Los Angeles City Municipal Sports Program. Entry fees $2 for children, $3 adults, admission free. All participants receive city certificate. For further information write: Karate, Echo Park, 1632 Bellevue, Los Angeles, 90026.

Oct. 26 – CLEVELAND NATIONALS. Contact James La Rocco, Al Gene Caraulia, Cleveland Nationals, 4179 Pearl Rd., Cleveland, OH 44109.

Oct. 26 – 4TH MID AMERICAN KARATE CHAMPIONSHIP. At Grandview High Sch. Columbus, OH. For more information contact: J.T. Will, 1335 W. 5th Ave., Columbus, OH 43212, Ph., 614-486-8000.

Oct. 26 – 4th ANNUAL NORTH AMERICAN INTERNATIONAL KUNG–FU/KARATE CHAMPIONSHIPS. At Buffalo St., Teachers College, 1300 Elmwood Ave., Buffalo, NY. For further information, contact Ting Fong Wong, 10820 Kenmore Ave., Buffalo, NY. Ph. 716-877-1156.

Oct. 27 – UNITED MARTIAL ARTS PRO/AM KARATE CHAMPIONSHIPS. At El Camino College. For further information contact Mr. Bong Soo Han at (213) 559-3003.

Nov. 2-3 – KYO WOON LEE TAE KWON DO' KARATE, KUNG FU OPEN TOURNAMENT. Honolulu, HI. For information contact Kyo Woon Lee, 1145 Gulick Ave., Honolulu, HI, Ph. 847-2416.

Nov. 3 – 1974 INTERNATIONAL WORLD OF SELF-DEFENSE. At Ottawa Civic Centre, Ottawa, Ontario, Canada. For ticket information contact: Jeffrey J. David, Asian Arts Jiu-Jitsu Dojo Ltd., 125 Holland Ave., Ottawa, Ontario 613-722-9681.

Nov. 15, 16, 17 – GREATER INDIANAPOLIS OPEN KARATE CHAMPIONSHIPS. At Marion College, Clare Hall Gym, 3200 Cold Spring Rd., Indianapolis, Indiana. For further information contact Dick Hedrick, The Isshinryu School of Karate, 5216 N. College, Indianapolis, Indiana 46220. Ph. 317-283-3191.

Nov. 17 – PUGILL'S MIDWEST TAE KWAN DO CHAMPIONSHIPS. For information contact PuGill Kwan, P.O. Box 36, Florissant Missouri.

Nov. 17 – FALL FOUR SEASONS KARATE CHAMPIONSHIPS. For more information, Karate Institute, 4179 Pearl Rd., Cleveland, OH 44109.

Dec. 14 – CALIFORNIA SUN INVITATIONAL "FREE-FIGHTING COMPETITION" at Milikan High School, Long Beach, CA, contact Doug Williams, 421-7607.

Jan. 12 – FIRST WORLD FIGHTING ARTS EXPO. At Hynes Aud., 900 Boylston St., Boston, Mass. For information please contact Bill Aguiar School of Self Defense, 432 Durfee St., Fall River, Mass. 02720.

Jan. 19 – CALIFORNIA SUN INVITATIONAL "ALL KATA COMPETITION" at Milikan High School, Long Beach, Ca. Contact Doug Williams, 421-7607.

Jan. 4 – EASTERN REGIONAL KARATE CHAMPIONSHIP. At Frances Scott Key Gym, Schundler Dr., Silver Spring, MD. Contact Mr. Dale R *Tompkins, (TKA), Silver Spring, MD 20901. Ph. 301-924-4867 or 385-2121.

Jan. 26 – WINTER FOUR SEASONS KARATE CHAMPIONSHIPS. Contact Al Gene Caraulia, 4179 Pearl Rd., Cleveland, OH, 44109.

Feb. 8 – 5TH ANNUAL NATIONAL OPEN KARATE CHAMPIONSHIP – TOURNAMENT. At Alabama State Fairgrounds, Birmingham, AL. For further information contact Mr. Wan-Yung. Chun, 2804 Broadview Dr., N.W., Huntsville, AL 35810, Ph. 205-852-1936.

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Demon

continued

tenderly. "Now you must be hungry. I will have food brought for you."

Making room at the table, K'un seated the girl next to Wei Chi and directed her daughters to bring food.

Now that the Demon had disappeared, Wei Chi had forgotten his fear and he stared openly at the girl, for she was indeed beautiful.

Suddenly the girl turned and eyed him, angrily.

"And what are you looking at, little man?"

Wei Chi laughed.

"You are quite different."

"How so?" the girl asked.

"Your face for instance," Wei Chi began. And then with his hand, he took her chin gently between his fingers.

The girl smiled, and without betraying her intent, she took hold of Wei Chi's wrist with a gentle touch and bit him on the hand so that he cried out and leaped up from the table.

Laotse laughed and waved Wei Chi back to his seat, but the young swordsman did so reluctantly.

"Having been bitten," Laotse began, "Wei Chi sees only the teeth of a Demon and not the spirit of a young woman. He has forgotten, as well, that a young woman has more cause to bite a young man rather than an old greybeard such as I. He must now be more cautious, or that which would have been eaten last will most certainly be eaten first."

Everyone laughed, but the young girl rose and struck her hand against the table, defiantly.

"I was a Demon for more than Ten Thousand Years and I knew of things high and low. Give me a name so that you can see me as something more."

"Ten Thousand Years is 'slow progress'," Wei Chi mumbled angrily as he blew on his hand to cool the bite.

"Perhaps that is true, Wei Chi," Laotse said holding up his hand to draw his attention, "but if we call her Miss Chien, and like the White Crane she mounts to Heaven, then in her progress she is equal to the best among us."

Miss Chien smiled and bowed her head in acknowledgement; and in this way, joined Laotse and his companions at Cloud's Eye Temple.

Wei Chi watched her carefully, however, for there were moments he knew that the Red Demon grinned at him from behind her eyes.

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JOE CHU: The Other Side of Kung-Fu

"When you are talking about Kung-Fu, you are talking about two branches: the 'opera art' and the 'fighting art'. Fighting can be used to improve your self-confidence. If you only train in the 'opera art' or some non-contact form, to build up your confidence, it might be a false confidence. Once you try to use it, you will find that the 'opera forms' don't work."

Joe Chu is an enigma among traditional Kung-Fu sifu. *His art: Sil Lum Pai. His method: full-contact sparring: His story: that of a rough-housing pugilist in South-east Asia's Kung-Fu tournaments; and an irreverent shattering of some of the most cherished misconceptions about the art. For* sifu *Joe Chu, the world of Kung-Fu was a tumultuous world of tournament matches, where the different systems collasped into a single style. . . simple unadulterated survival. This is the world of full-contact sparring, Joe Chu's world, the other side of Kung-Fu.*

Kung-Fu tournaments have always been a grey area in the Chinese martial language. Many practitioners, as well as some *sifu,* will deny their existence – perhaps convincing themselves that their techniques are too deadly to "play around with" or that Karate officials in non-contact tournaments will not recognize the subtle disabling strikes that characterize Kung-Fu. But in reality, authentic Kung-Fu tournaments *do* exist and are commonplace in Southeast Asia (Macao, Singapore, pre-Communist China etc.) and more recently, here in the U.S.

Unlike Karate's *kumite,* pure Kung-Fu tournaments are full-contact affairs wherein bloodletting and knockouts are the most effective ways of scoring. For the unintiated, the tournaments can shatter many illusions for the fighting bears little semblance to the graceful techniques learned in the *kwoon* (school). True sparring Kung-Fu matches appear at best, a sophisticated street brawl with all refined techniques forsakened! It is an entirely different art form, if it can be called that. In the entire San Francisco area, the Occidental Mecca of Kung-Fu practitioners, only three *sifu* teach the fighting art openly: *sifu* John Yee, *sifu* Lai Hong and Redwood City *sifu,* Joe Chu.

Joe Chu, who is the U.S. representative for the Chinese Martial Arts Federation of Taipei, sees Kung-Fu as possessing two totally different faces. There is the familiar performance of the traditional forms in the sets and dances that is the manner in which most studios promote the art in America. *Sifu* Chu refers to this as "the opera art". The "fighting art" represents a radically different discipline, rare even in Asia.

"Most people emphasize the opera art and not the fighting art," explains Chu. "In China, people were not as rich as here (U.S.) where you can go fishing, traveling, or even car washing. But over there, after work, what can you do? So it is mostly a recreation thing over in China; that is, both the fighting and the opera art. A lot of people like the opera art and if a person goes out and trains in Kung-Fu the chances are that he will train in the opera art rather than the fighting art.

"Take, for instance, Tai-Ch'i," continues Chu, "in the fighting art of Tai-Ch'i, they do not teach you the dance. Fighting is taught like wrestling on the mat. You have to learn how to fall, to wrestle, and you must know some punches and kicks too. But you don't see many people learn that. I know of only one school in Hong Kong teaching the fighting art; but they also teach the dance because this is their main source of income. Those people who learn the fighting art are mostly young people. They don't have money. And those people who can pay are the older ones; they don't want to learn the fighting art but want the dance for health."

The disparity between the two phases of the art is no less than the difference one would notice between singing and shouting. Whereas the opera art has form, control and candor, the fighting art appears random, reckless and violent. There is no way to confuse the two. *Sifu* Chu explains that the two branches serve different purposes. "In Kung-Fu," he relates, "the emphasis has been on the opera, the show and for health. It's really for education. A lot of people try to use those forms in fighting but then find they are too slow. When you are talking forms, there are two types. One for show and one for fighting. These are two completely different forms. Fighting forms, most people have never seen before and they may say that that person has no form."

Unfortunately, *sifu* Chu adds that his use of "most people" does include a surprising number of fellow *sifu.* When Chu first started teaching, visiting practitioners would stand appalled at the art Joe Chu would pawn off as Kung-Fu. "Most of those people who have never seen the fighting art," he recalls, "would say 'hey, that is not Kung-Fu. This must be kick boxing or Thai Boxing.' So to avoid trouble, I would say 'yes, it is Thai Boxing.' " Thinking back to those days, *sifu* Chu now protests, "I had won a first place in a tournament in the republic of China and I have the certificate and medal to prove it. If this thing I do isn't Kung-Fu, then they wouldn't let me fight. And if this is not Kung-Fu, the Chinese Martial Arts Federation of Taipei would not have appointed me as Commissioner of Examinations."

Chu's intimate familiarity with the fighting art spans to his childhood, but it was the opera Kung-Fu that he was exposed to first. Born in Toisan, China 39 years ago, the Chu family's business forced he and his mother to wander throughout Southeast Asia. He eventually did spend a lot of time at his grandfather's lumber yard in Indonesia. His grandfather's construction company and lumber yard was located in a remote forest where all the workers had to cut, process and transport the lumber by hand. The vast number of workers and the supplies and cash payroll required necessitated his grandfather's having a number of bodyguards in his employ to police the area and guard the money. It was from one of these guards that Chu received most of his foundation training.

Kung-Fu was taught at Chu's elementary school as physical education training. He brought the sets home with him and practiced the "dancing movements" at his grandfather's home. He had not realized that he had a snickering audience. "You know, my grandfather did not allow me to talk to any of the employees. That the old way of thinking. Anyway, when I had come back from school, I used to practice my Kung-Fu and sometimes I would spar a little bit. Sometimes one of the bodyguards would watch and he would laugh. Eventually I managed to talk to one of them and I asked 'how come you're laughing?' He told me that the sparring I was doing doesn't work real-

BY JIM YEE

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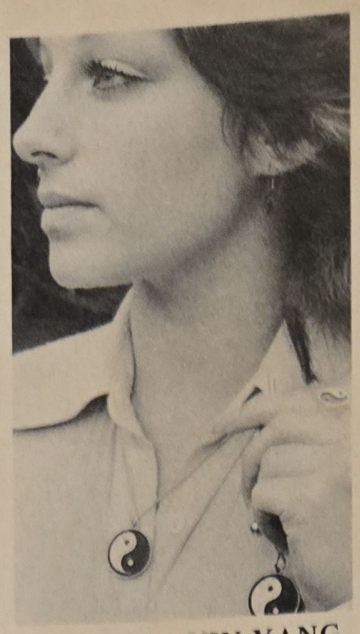

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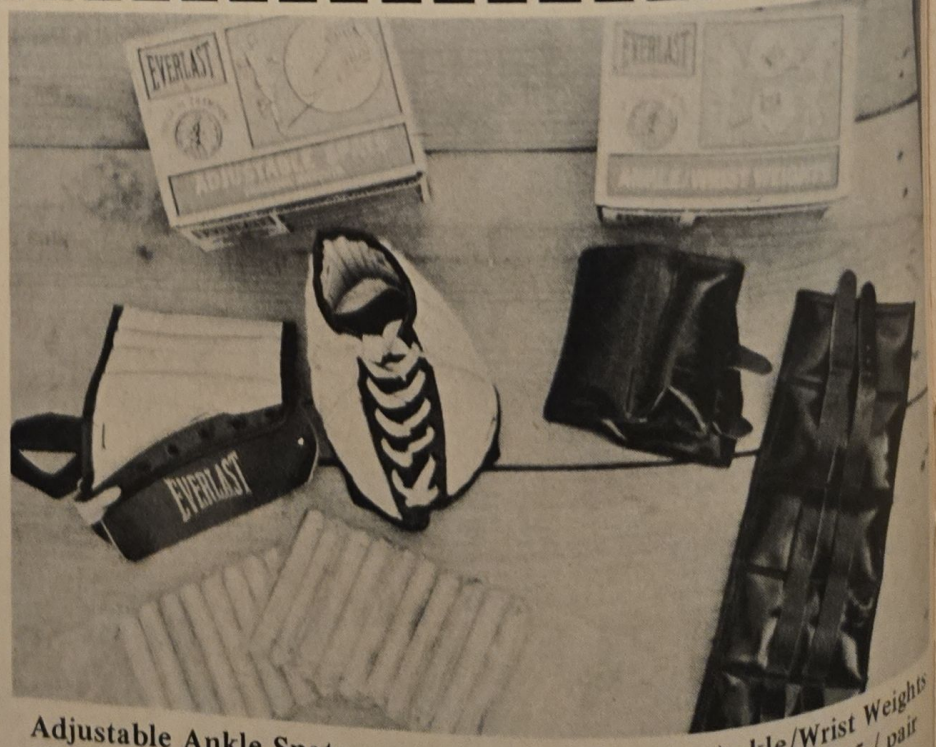

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joe chu *continued*

istically. He taught me some movements and from then on I had some Kung-Fu for exercise and some Kung-Fu for fighting."

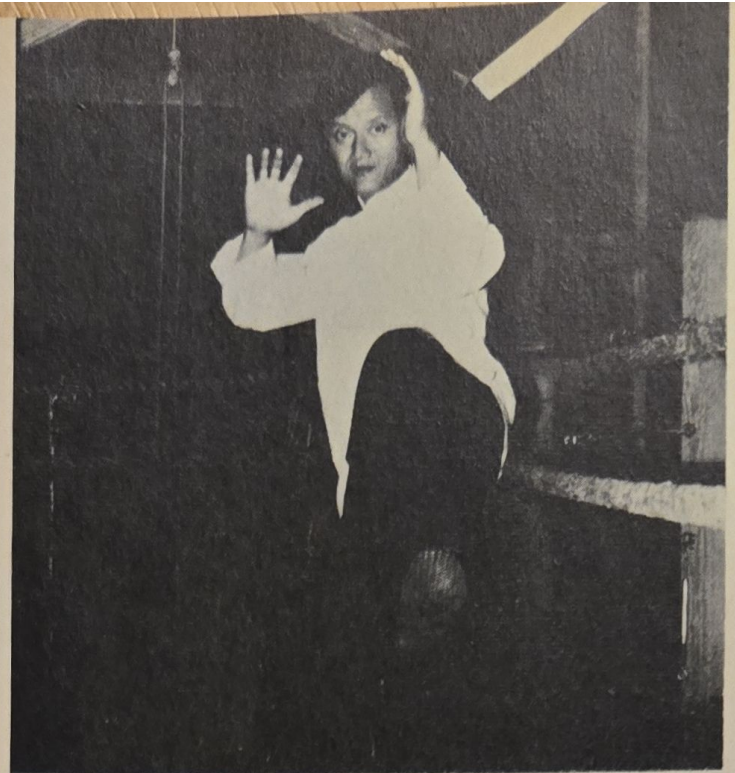
But Chu's training only began with that bodyguard. Eventually he was to meet a Shaolin monk in Singapore who would teach him the rigorous fighting techniques.

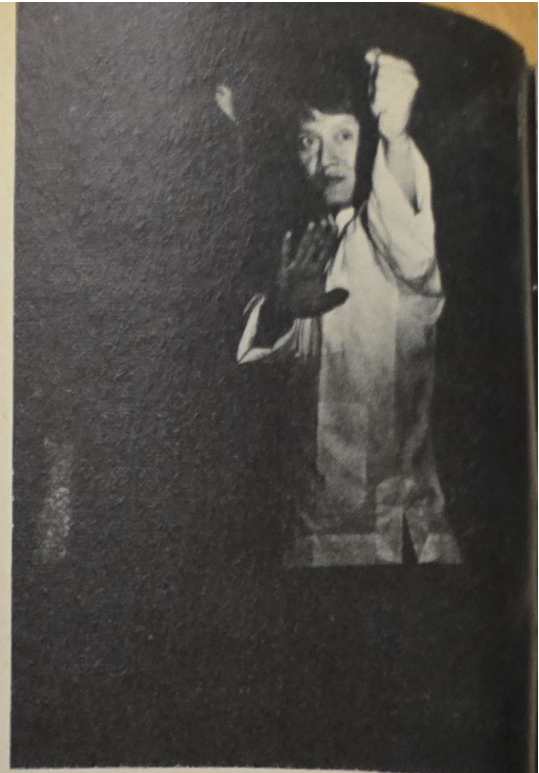
Explains Chu, "I learned from the founder of the Singapore Shaolin Association. His name was Gol San, a monk from the Fukien Temple."

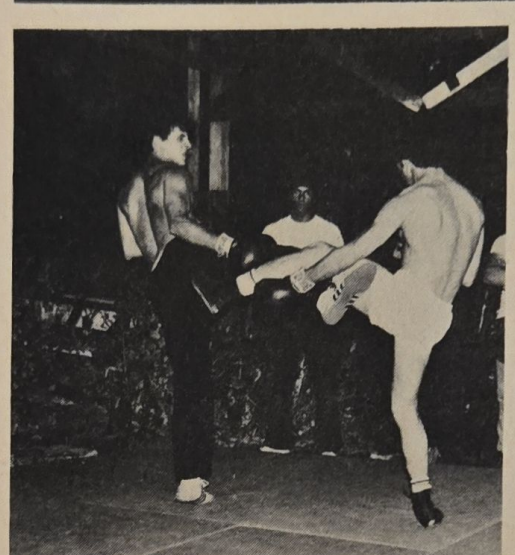
For Chu to learn the fighting art from Gol San was a rare privilege.. Out of 2,000 students, only a small handfull was given the opportunity to learn the fighting art and the other students were forbiddened to watch. It was not only a measure of talent but of character to be chosen to learn. Since guns were difficult to get in Singapore, Gol San wanted to be assured that those who would learn would stay to teach the art and fight only according to the rules and regulations of the school. In Gol San's school only about 10% of the students were allowed to learn the fighting art.

In the meantime, Chu did not completely drop the opera art of his elementary school days. His grandfather guaranteed this by hiring a private tutor for him so that he could assimulate the Sil Lum sets. Afterwards, Chu took the "non-fighting forms" from a number of other teachers even while he was studying under Gol San. However, Joe Chu is quick to mention, "The teachers my grandfather hired were easy teachers and only good for teaching hands and stances. You see most of the formal teaching have been standardized by some central organization. They are set forms and you don't use it for fighting. I had another teacher when I was training with Gol San before I went to Southeast Asia; and when I returned to Indonesia, I had another teacher who was a graduate of the central Chinese martial arts organization, he was good for teaching but not good for the real thing. You know, it was kind of funny, his name was Chung Yi Tung and his wife was from Shantung province. Usually the people from Shantung like the realistic art more and she knew the fighting art. He was sort of a peace officer in the casinos in that area but if there was any fighting to be done, his wife would do it and not him."

Despite this background he has had in the dancing forms, Joe Chu asserts that the fighting art is much more appealing to him. At the age of 14, his fervor was manifested by participating in his first tournament fight. Since then, Chu has fought steadily in tournaments, some for prize money. His last fight was when he was 34, having passed the prime age for tournament competition which is between 27 and 30.







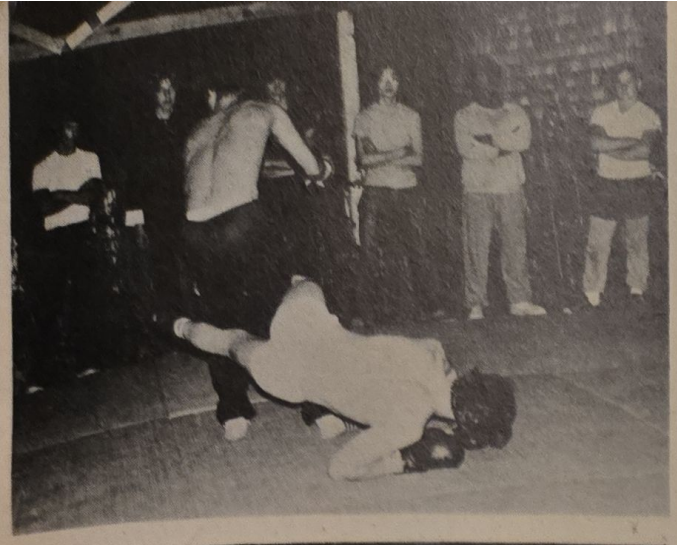
However, Chu laughingly admits his fighting was not limited to the Kung-Fu tournaments and explains why he felt that the realistic art was more valuable to him. "There was more of a chance to get into a street fight over there than over here. One thing, it is more crowded and secondly, it is not as secure. In the U.S., people are more polite and courteous. Also, over here, you might get into some legal problems when you fight. Even when you teach in the Orient, a lot of people will come in to challenge you. The chances for a phony school to stand up are very slim. There was not too much excitement when I fought in a tournament because it is a common thing and you do it over and over again."

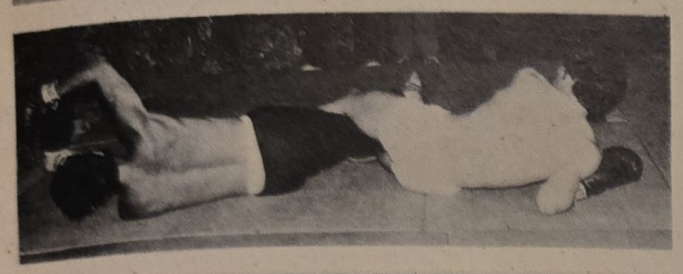
But in spite of the routine of fighting, it was the Kung-Fu tournaments which *sifu* Chu relished the most; and in Southeast Asia, there was never a shortage of tournament opportunities. Most of the tournaments are presently held in Taiwan although probably a goodly number are also promoted in mainland China. The latter is only speculatory. Many of the tournaments in Taiwan are between teams from different districts with occasional teams sent from Malaysia, the Phillipines, Singapore, and Hong Kong. However, the most prestigious tournaments are conducted in Taipei.

Explains Chu, "There are some tournaments that compare only the forms or dances. These are really demonstrations and are called *dil luen bei soy*. However all the fighting tournaments are full-contact. These tournaments are called *Da Luen Tonge*. You know, in all this time, I have never seen any such thing as a non-contact or controlled contact Kung-Fu tournament. They are always full-contact All the official champions were full-contact winners." In recognition, Chu also remarks, "In Southeast Asia, the best non-professional fighters come out of Singapore. Of the professional fighters, the best from Bankok."

The Kung-Fu tournaments today, according to Chu, possess more of a sports flavor than their predecesors several generations ago. The bare knuckles and opened body bloodfests era has given way to the adaptation of modern protective equipment. Until recently, gloves were optional while the headgear, groin protectors and body padding were the minimum protection required. Even more recently, head shots have been banned. These latest developments are quite distasteful to Joe Chu.

"If you use so much padding it is very inconvenient, especially when you use gloves also. In Thai Boxing they use gloves without padding so maybe we can use it too. But one thing, in Thai Boxing the judges or referees are ex-fighters, so even when you have a knockdown or knockout, they are fast enough to catch the head before it hits the mat. Almost with-





Stevenson photos

out fail they will put their hands behind the head before they fall. In Kung-Fu they have exercises which toughen the body so that even if they take a punch that really hurts them, it really doesn't damage them so much. So maybe we don't need so much padding."

Even with the protective gear which greatly reduces the threat of maiming injuries, refined techniques, which reveal the individual Kung-Fu systems, still have not surfaced. Even a close observation of the tournament matches would suggest that there are only two forms of Kung-Fu participating.

"In these tournaments," reveals Chu, "you can only differentiate between the Southern Shaolin styles and the *mui dong* of soft styles. Southern styles try to punch hard, kick fast and control the situation more. *Mui dong* systems include Hsing Yi, Pa Kua and Tai-Chi Kuen and these people use a lot of throws. Southern styles which go in and try to do their thing, include Choy Li Fut, Hung Gar, Mok Gar and others. But within the *mui dong* and Southern styles, it is really hard to recognize different systems. Usually experience fighters go in swinging and grabbing. Only for inexperienced fighters do they mix up the opera art and the fighting art. You can tell their systems but you also know that they have not fought much."

Despite the lack of definitive forms there are some efforts made to limit participation only to Kung-Fu stylists. In the Taiwan tournaments and even more so in the Taipei tournaments, if the judges feel that the fighter is not Kung-Fu, then they would be prohibited from competing. However the decision is quite subjective.

One problem has become inherent with the adaptation of so many safety precautions. With the excessive padding and the deletion of the head shot, the advantage is unfairly swung over to the soft styles. *Sifu* Chu states, "Like I said, the *mui dong* styles like to use a lot of throws. One of the rules that I feel isn't good is that the stage is elevated above the floor. Some of these people will throw you off the stage onto the hard floor. If you get thrown down there a number of times, it is pretty hard to fight. These people who use throws will get a lot of chances because of the padding. If there were no padding, then you can kick at them and send them back. With the padding you can hit at them or kick them and they will still come at you. When they grab you and you are not in a wrestling style, the chances of them getting on top of you is pretty good. If there is no padding, then it is pretty hard to get that close. A punch or kick will stop them. That's why in these tournaments, the fighters prefer that there is no body padding or headgear or gloves. Maybe only an elbow pad should be used to used since the elbow can cut."

Full-contact sparring is a violent world whose appeal is rather limited. However the training does have advantages over the more attractive "controlled contact" tournaments. "The problem is not in pulling the punches themselves," Chu feels. "In light contact, you fight according to the rules and you win according to the rules. The body is then conditioned to fight according to these rules. In contact fighting, your punch must be accurate and focused. It is not accurate just because you hit the target. Just like if you aim a camera and shoot an object doesn't mean it will come out good. It must be the right focus. When you are pulling punches you never learn how to focus. Just like I know a lot of my students can hit harder than I can, but it doesn't mean that they can hit a person as hard as I can. If I am able to put out 150 pounds and this other guy is able to put out 200 pounds, if we punch an object maybe he can only put 90 pounds into it instead of all 200. But if you train for it, you can put all your force into that object. When you pull a punch, where is the focus?"

Actual training in the fighting art is not as rigorously dictated as its opera art counterpart. "The Chinese Kung-Fu sets are very conservative," says Chu. "You don't go in to perform a set of your own because you will become a laughing stock. Just like if you are teaching Shakespeare, if you don't think that Shakespeare is complete and you add something, then you cannot say that this is Shakespeare. There are so many Kung-Fu styles. We don't look at the styles and say that one is better than another for any particular reason. All the styles were created and established so every style has its own set of dances. If a person is doing a dance wrong, you don't say that he is doing it wrong in the sense that it is violating any sense of physical education or physics. You say that it is wrong because it is violating some established form."

But on the other end of the spectrum, the training of the full-contact practitioners is not as rigorously set down or established. Much of the physical movements are centered on the *san sao* or "loose forms." These are one or two-step combinations but are never put together in a set. However, because the demand on the student's talents is limited by his physical build what might work for the teacher will not necessarily be functional for the individual students. The basic training therefore is oriented for different *san sao* movements for different people.

Some training techniques are identical for both fighting and the non-fighting forms. The internal training, *hei gung,* exists in its basic form in both arts. Although, in the fighting forms, the internal training is divided even further into *Young hei* for health and *lin hei* for the martial arts. *Young hei* is used to relax the body and increase the internal strength of the organs; while *lin hei* is used to increase the internal strength of specific parts of the body.

Although these two sub-systems of Kung-Fu, the fighting and the dancing, are diametrically opposed in both principle and practice, the fighting art has survived only because the opera art exists.

"If you practice according to a certain schedule," concludes Chu, "like so much time for footwork, so much time for *lin hei, san sao,* hands and kicks, you will lose nothing by not taking the opera art. However, this is usually too boring for most people. If you want to spread Kung-Fu as an art, the opera art is most important. In the fighting art, if you had a full-contact tournament, you end up with a lot of spectators but with nobody participating. For me, the full-contact tournaments are more tasteful.

But if you look at the whole picture, without the opera art, Kung-Fu is not going anywhere. Not many people will train in Kung-Fu if it is just fighting. It's just like boxing: out of so many people watching, how many box? A lot of people may watch a full-contact Kung-Fu tournament but it would not help promote Kung-Fu. People like to watch; but in the opera art, people will get satisfaction from learning how to control their body. Remember, Kung-Fu is not Chinese martial arts. Kung-Fu is the hard training and discipline. Without the opera art, however, Kung-Fu would have died out a long time ago."

Sil Lum Pai
Sifu Joe Chu

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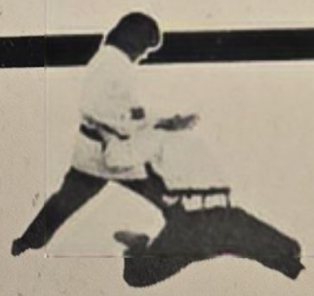

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Pennsylvania Sensei GEORGE DILLMAN: We're Getting the Best of All Possible Worlds

BY
ALAN SUTTON

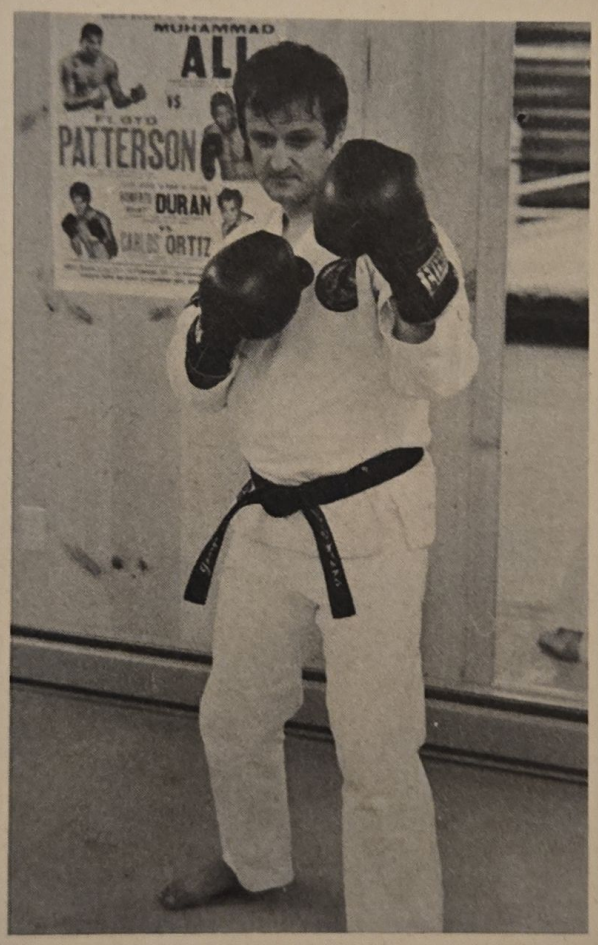
It's not unusual to find the "game" head instructor of the Dillman Karate Institute, along with a number of his advanced students, pounding out a brisk rhythm on the speed bag or doing miles of scenic roadwork amid the wooded-seclusion of the nearby Muhammad Ali Training Camp. One of the leading young men of Reading, Pennsylvania (a fair size municipality of approximately 100,000, located just 25 miles from the aforementioned boxing mecca), 31-year-old George Dillman's respect for boxers and their methods goes back a long way. While most of his high school chums in then-Pottsville, Pennsylvania were trying-out for the baseball, basketball, football teams, etc., Dillman was more pragmatically inclined.

"I boxed semi-professionally for three years. We'd get five dollars a round if we won, three dollars a round if you lost. . . $20 if you could put the guy away. Now this is going back 15 years or so, and I would come home with a paycheck larger than my mother got for working all week because the minimum wage, then, was about ninety-cents an hour. She'd take home maybe $40 or $45, and after one good night of boxing, I'd bring home $50-$60-$70. . . as high as $80, if you were the main attraction," Dillman recalls.

Today Dillman is, naturally, a *Karateka* and a lot better off to boot. His eminently successful studio and timely promotions such as the Northeast Open Karate Championships (now in its eighth year, one of the two or three oldest continuous tournaments in the country), have made him a standout in the community – an inspiration for young people who are looking to martial arts for physical and emotional satisfaction. He is constantly on the go – teaching, demonstrating, lecturing – often on behalf of some worthy organization or cause. Since moving to Reading in 1968, his achievement graph has shown a continual climb. And perhaps most amazing of all, never a discouraging word issues from his many colleagues in the martial arts fraternity.

The Dillman success formula is really quite simple: try to be friends with everyone ("Everybody has their good points; why dwell on the negative?"). A highly vocal proponent of free enterprise whose burning ambition and uncompromising dedication have carried him to the top of his field, Dillman adamantly defends the spirit of competition and feels that only those who lack self-confidence fall by the wayside. This, coupled with an unbiased respect for all styles, regardless of origin, and his refusal to put himself on a pedestal, have made the Dillman Karate Institute a focal point for Karate enthusiasts throughout the Northeast. Possessing a military man's sense of efficiency and proper deference to rank, he is looked up to both as an innovator and preserver of the classical traditions. His efforts toward community involvement in the arts are legendary in and around the Pennsylvania area. Ask any citizen of Reading for the nearest Karate School, and, invariably, you are pointed in the direction of the DKI–even if there is another school just around the corner.

Everything in his background pointed to a martial arts career. Perhaps due to his unimposing physical stature (even today he resembles a cerebral Chamber of Commerce type instead of a rugged martial artist), his mother enrolled him in Judo



lessons at the local YMCA when he was nine. Young Dillman stayed with it for three years until his instructor moved away, attaining the rank of Brown Belt. Following his short-lived episode as a prizefighter, he enlisted in the Army and received Jiu-jitsu training at Fort Knox, Kentucky. However, it wasn't until his tour of duty was complete and he elected to re-up as a recruiting officer (his stint in the service spanned 12 years in all) which brought him closer to home in Harrisburg, Pennsylvania, that Dillman was formally introduced to the as yet-esoteric art of Karate. He heard about it from a prospective enlistee. "When I got to Harrisburg," Dillman now recollects, "I'd studied Jiu-jitsu, I'd boxed some and I'd been in Judo. One day I was enlisting a man, and he put on his form: Karate. Then I started talking to him – he was a Green Belt – and he invited me over to class that night. I went; and I've been with it ever since."

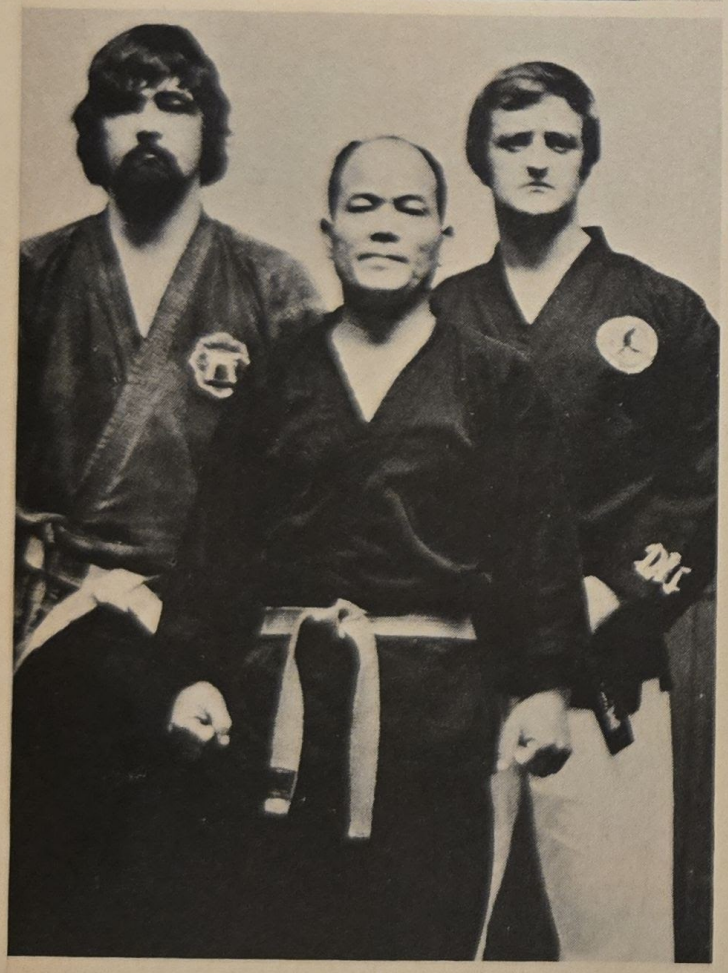
It happened that there was an appointment to Officer's Candidate School and he had to relocate again, this time in the nation's capital, in order to accept his commission. Dillman was estatic. "One of the first openings that came up was in Washington, D.C., and I really wanted it so I could increase my martial arts knowledge. You see, there are probably more high-ranking people – I mean Master type – in that city than most others in the country. So I *wanted* to go there; I actually put in for that." While in Washington he was fortunate to be able to study under renowned Tae Kwon Do stylist, Jhoon Rhee, and picked up Okinawan Kenpo, which he now refers to as "my style," from Daniel Pai. (Dillman also holds a 4th Dan rating from noted Okinawan Master Ezio Shimabuku.) The honeymoon didn't last forever, though. "It got to where I just had to get away because I was in the Military Police and I would spend as many as 30 to 40 weekends on full-time duty, because of riots or parades or because the President wanted to go for a drive in his car – you're forever out on the streets. And it got to where I had no time for private life, so I put in a request to go back to Pennsylvania," he explains.

The Dillman Karate Institute represents his only large scale teaching endeavor. Previously, he had set-up a "club" type affair in Washington, which he left in charge of his students once he settled for good (hopefully!) in Reading.

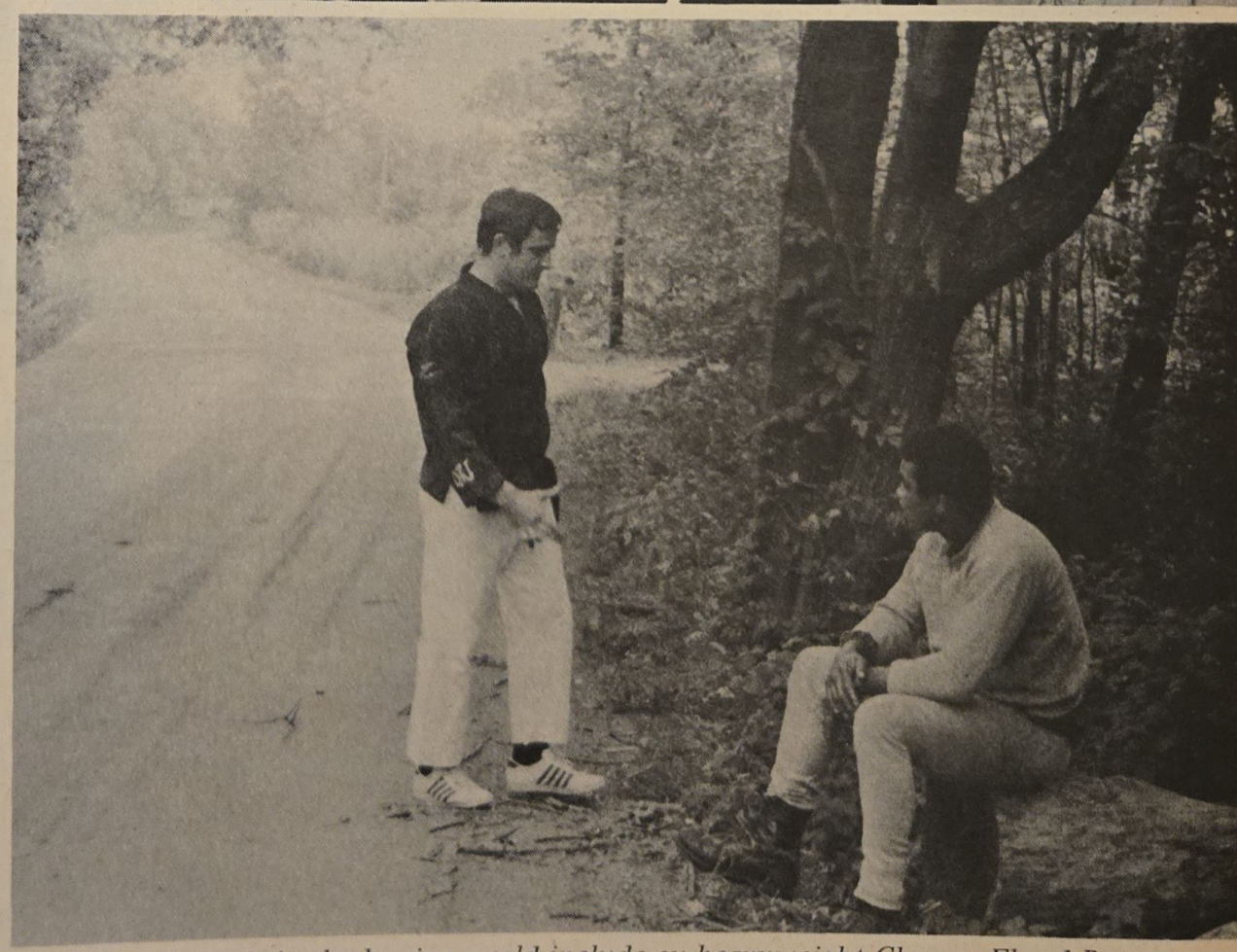
As a regional leader, nowadays , of the burgeoning American martial arts movement, Dillman believes that Karate had already established a solid footing in the States prior to the current so-called "mania" that we are constantly reminded of in the mass media. That is to say, it's more than just a caducous "fad." "People have told me," he states with some irritation, "that the fantastic growth is all-of-a-sudden and just due to the movies. But that's not so. Take Mr. Rhee, for example: he's shown a steady growth rate for the past 15 years; his chart never dips. The only thing the movies did was underline the fact it was doubling."

He also contends that the characteristic "openess," long associated with American Karate, is a major breakthrough in the further development of the arts themselves. "You have to be open-minded about things. You should examine each

Dillman *continued*



Clockwise from lower left: Dillman and two of his noted instructors, Jerry Gould (left) and Ezio Shimbaku. 86-year-old Shorin-Ryu Master, Hohan Soken, with one of his representatives in this country, George Dillman. Before a capacity house, tournament Director Dillman slices watermelons, blindfolded as part of one of his forever crowd pleasing demonstrations. Another feat which keeps the fans coming back for more, is an elbow strike that shatters hundred pound ice blocks.



Dillman's many friends in the boxing world include ex-heavyweight Champ, Floyd Patterson; leading trainer and promoter, Angelo Dundee; sportscaster Howard Cosell, as well as fellow student of Karate, Muhammad Ali. If you're wondering about the mountain lion (top middle), he's a pet, and also, training partner.

Dillman *continued*

style and see which is best suited for you, personally. Like some people readily take to the art of Kung-Fu, but others may be too stiff and clumsy to fit into the program. That's why a lot of people drop out: they feel awkward. But here, there's something for everybody," he states, definitively.

Second generation, if you will, American practitioners have a tremendous advantage over their predecessors because they weren't "force-fed" the martial arts as part of a sometimes haphazard armed forces training program. They also have the edge in technology and in the fact that many top Oriental Masters emigrated to the States following the chaos and disillusionment of WWII. This, in Dillman's opinion, combined with the "freedom of expression" that has fortunately rubbed-off on the arts as practiced stateside, makes Karate a viable alternative to the often less-than-ideal "team sport" syndrome that discourages and frustrates countless youngsters today.

"I think it is the best thing in the world for children," he starts off by saying. "It teaches them how to control their bodies properly. There was a study done a couple of months ago that said part of the reason for something like 70 to 80% of the children enrolled in school who were getting poor grades, was lack of coordination between the eyes and hands. And it said that any type of sport or coordination exercises early in life would help. The martial arts *is* coordination. It would alleviate a lot of the problem, I feel, if they were studying the arts at an early age."

Beyond this, "You say *team sports,. . .* but I remember being depressed so many times as a kid because team sports are run by fathers who have a bigger ego than some Karate people. All they care about is winning, at any cost. This ruins children. It drives many who have the potential to be good out of sports all together. A child doesn't excell at nine years of age; but if given a chance, he might later on.

"I have a son who plays on the baseball team, and I always see little boys crying because they didn't get to bat. Is this an organized sport for children? Everyone should be given an equal chance, regardless, at that age. Psychologically, it destroys a lot of kids. Right from the start they lose confidence. From the beginning, everything is recorded in a child's memory; then, when he becomes an adult and lacks confidence to move ahead in life, he doesn't do as well as he should," Dillman surmizes.

At this point in the game, George Dillman knows where to draw the line between deft promotion and crass commercialism. He has never been known to dilute the art as he was taught it for the sake of expediency and profit. A "fast buck" just isn't his bag. He's labored long and hard to make the Dillman Karate Institute and Northeast Open models for others to emulate. Although definitely a Karateman by choice, he still voices only the highest regard for his comrades-in-arms, boxers. Hitting below the belt aside, he feels that any top fighter could give a Karateman a run for his money. If so, why is Muhammad Ali, certainly no slouch as a boxer, so taken with Karate?

"He is looking to Karate as something to get into when he retires from the ring. Muhammad's a physical fitness buff and he stays in shape most of the time. Not the kind of shape he gets into for a fight, but he stays in pretty good shape year 'round. And he wants to keep in shape once he retires. That's the first thing he talked to me about."

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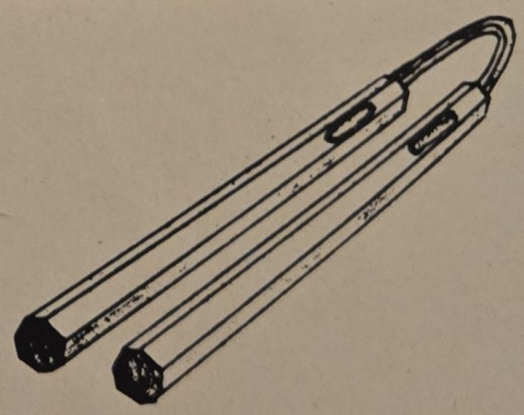

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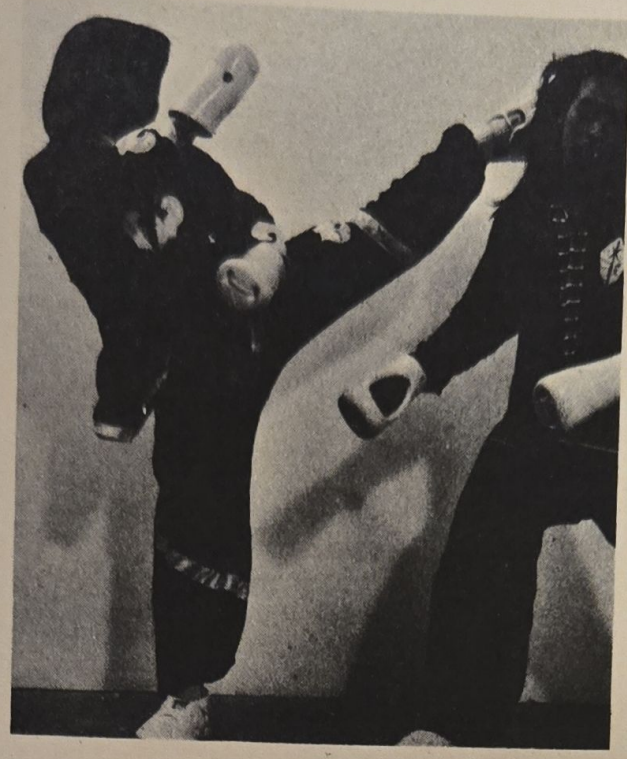

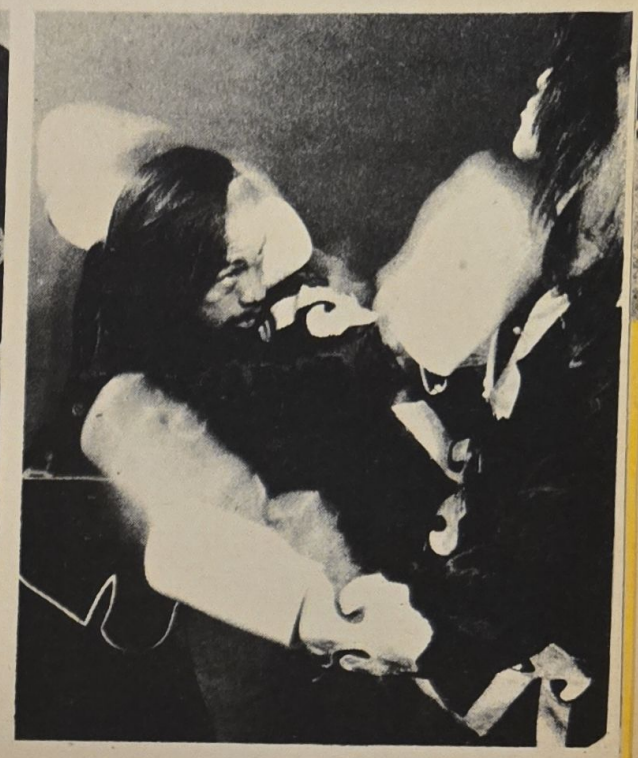

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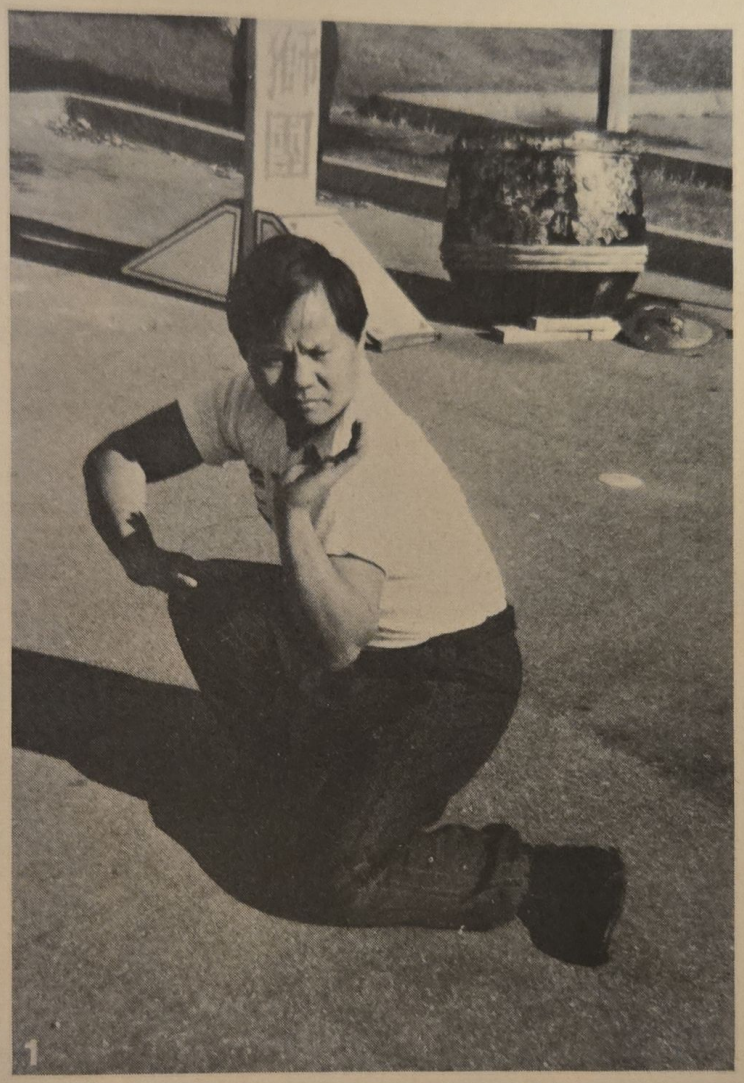
yow kueng moon

From out of a daydream came Yow Kueng Moon. The monk was called Mui Fa San Yang, a name given to him proclaiming his unusual affection for the plum blossom or *mui fa*. Mui Fa San Yang had been pondering the dragon, the spirit element of the five animals of Sil Lum, as he strolled through the monastary's garden. When he came to the Shaolin temple's doors, he opened them and was immediately awestruck by a great painting on the wall of the mythical beast. Inspiration flashed and a new Kung-Fu system was conceived.

That monk went on to innovate a complete system of Kung-Fu from that chance unison of genius and opportunity. Until them, the dragon of *Ng Ga Kuen* (five animals system which included the crane, the tiger, the leopard, and the snake) was a gossomer quality that only denoted regal spirit. Although some dragon forms existed, there was no true physical counterpart in the Sil Lum system. But Mui Fa San Yang noted critically how the dragon in that painting appeared to be a slithering serpent with its body and head tucked away but with its vicious claws poised up front protecting its vitals. He then decided to review the Sil Lum sets he had already mastered and altered them to capture the essence and form of that imaginary creature. Although Mui Fa was the originator, it was the abbot Tit Yang Sum Si who had learned the system from him, who was given credit for promoting Yow Kueng Moon in the civilian world.

Twenty-five generations later, Yow Kueng Moon had gained popularity in the Northern province of Kwontong, but as yet is still quite rare outside of China. The Yow Kueng Moon system is discernible by its unique *yu ma* horse stance which resembles the more familiar *ding gee ma* or Kung-Fu side horse. The back arch is more pronounced and the shoulders are thrown forward with arms and hands protecting the chest and groin area. Defense is natural since the critical areas of the body are behind the protective wall of the shoulders and arms. Kicks or punches delivered within range of the practitioner would still be out of range of vital areas, and would be shrugged off effortlessly. This same stance also lends itself readily to offense as the arms are already in the attack position and the back leg has the distance and leverage required for powerful kicking. Because of the awkward appearing *yu ma*, precise coordination of the eyes and limbs in mandatory in order to generate speed in the dragon style. Attacking and retreating movements must be equally as speedy less the *yu ma* become more of a hinderance than an advantage.



Like its slithering namesake, (1) Yow Kueng Moon coils its body tight and away from its attack, protecting the vital parts of the body with its claws. (2) The protruding arms and shoulder provide a physical barrier against attack.

story and photos by Jim Yee

Yow Kueng Moon has both an external and internal training. However, like most other systems of Kung-Fu reknowned for their internal power, the individual systems' manifestation of *nui gung* (internal power) are still somewhat secretive. The external training consists of 13 fist and 28 weapon sets. Besides the 18 classical weapons, sets with familiar farm implements (the hoe, long chair, spade, etc.) are also part of the system. This is a throwback to the days when the monks had to be prepared to defend themselves even while working in their fields.

Yu Gong Muen, one of the major branches of the dragon system, is demonstrated in this section by *sifu* Wong Siu of San Francisco. His system, Lung Ying, is a strong system owing somewhat to its Shaolin ancestary. And it is a unique system, having been conceived wholly on an imaginary entity.

PHOTO OF THE MONTH

Photo: Ben Makuta

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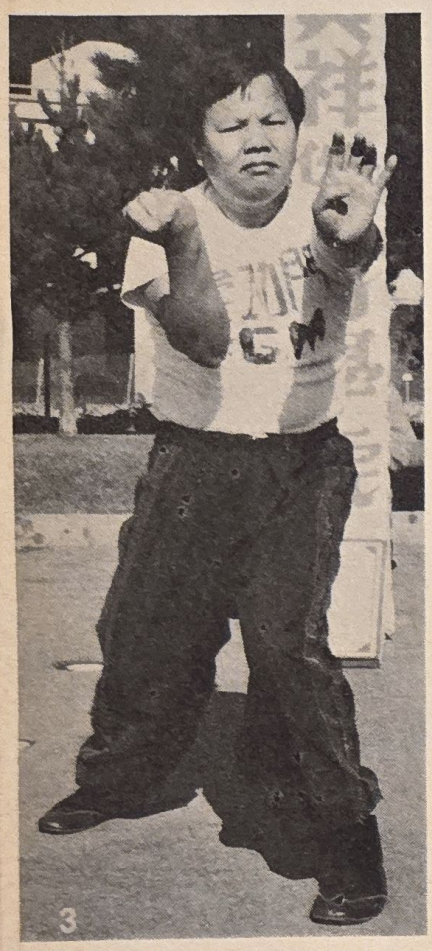
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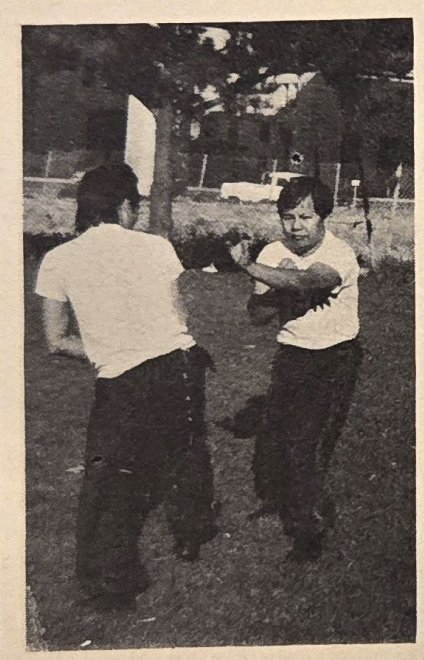
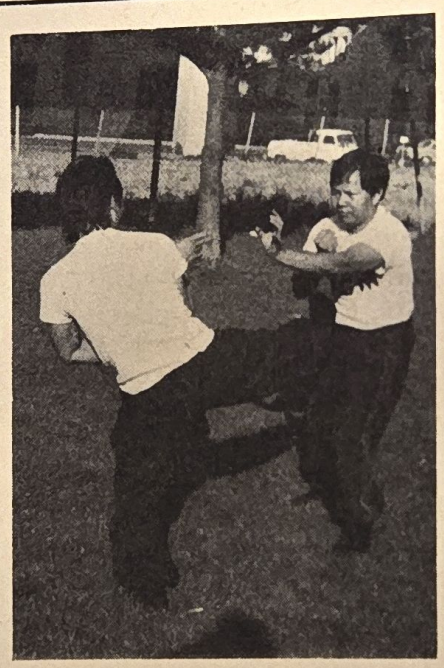
The dragon stance (3) appears to be a awkwardly executed ding gee ma *and is called a* yu ma. *However, the stance is designed for speed in attacking and retreating which suggests a Northern China breeding. The back is sharply arched (4) and (5) and shoulders curved toward each other, placing the whole body away from attack. The salute (6) of respect bears a strong resemblance to the forbidden style, Bok Mei Pai (White Eyebrow System).*

1

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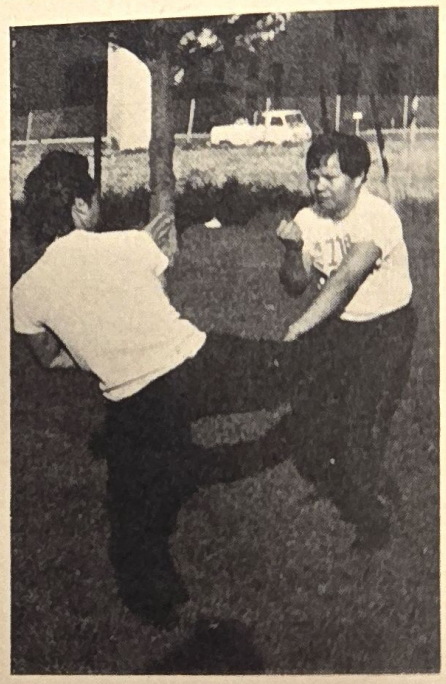
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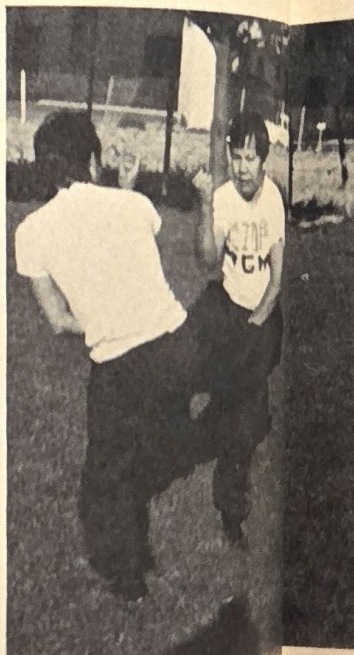
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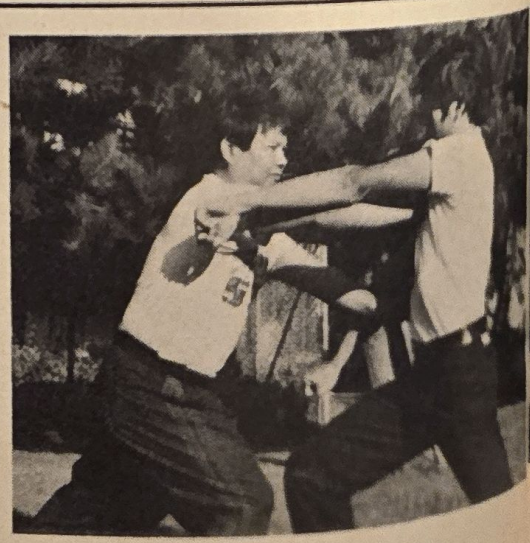
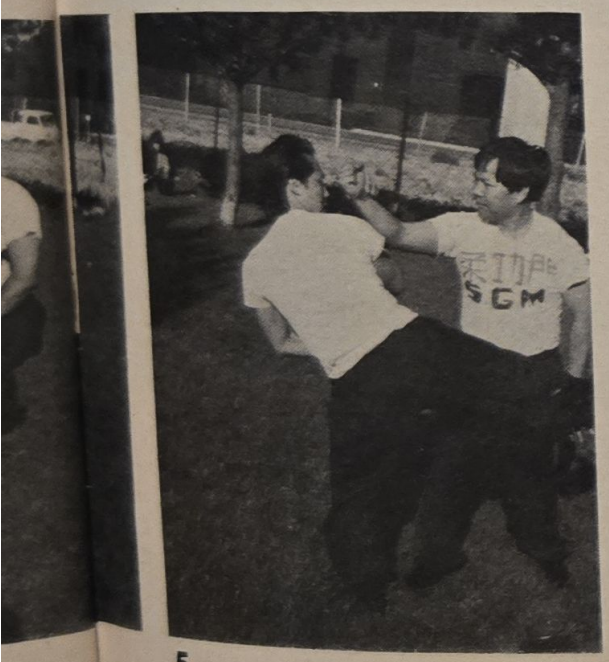
In (1) Wong Siu is in the Tiger defensive stance.

The opponent attacks by lunging forward (2); and sifu *Wong defends by pushing both hands in and over the top.*



He then applies an eagle claw strike with the right hand and a left hand to the solar plexus (3).

The arched back and abdomen of Yow Kueng Moon (1) makes the body a more distant target. Sifu Wong Siu faces his opponent in the yu ma as he is about to deliver a kick (2). The kick is thrown from a safe distance (3) but is still a few inches away from connecting (4). Wong then grabs the leg by simply dropping his arm from the poised position and (5) steps in quickly, delivering a powerful kick with his back leg and adds a back fist for the finale.



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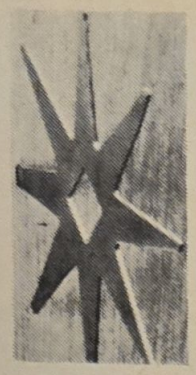
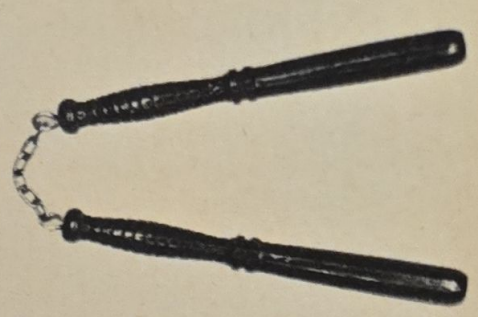
His opponent then falls back, recoiling from the force of the double strike (4).





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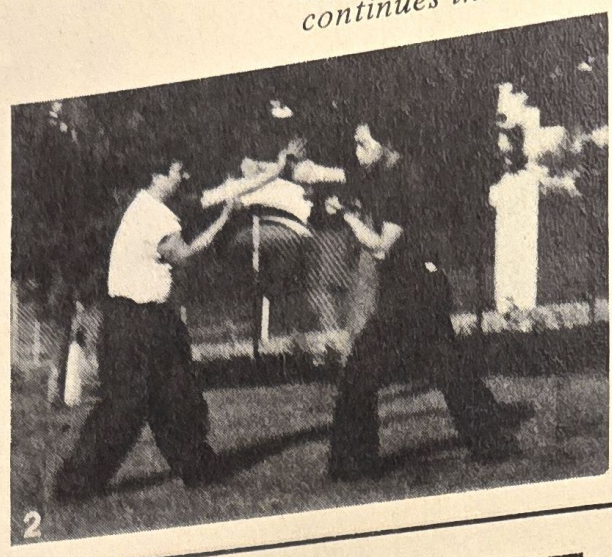
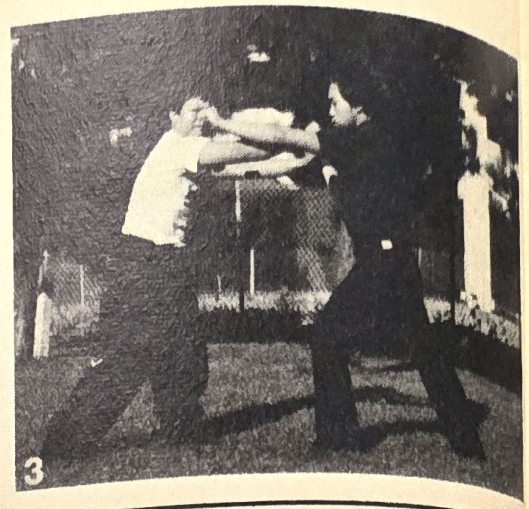
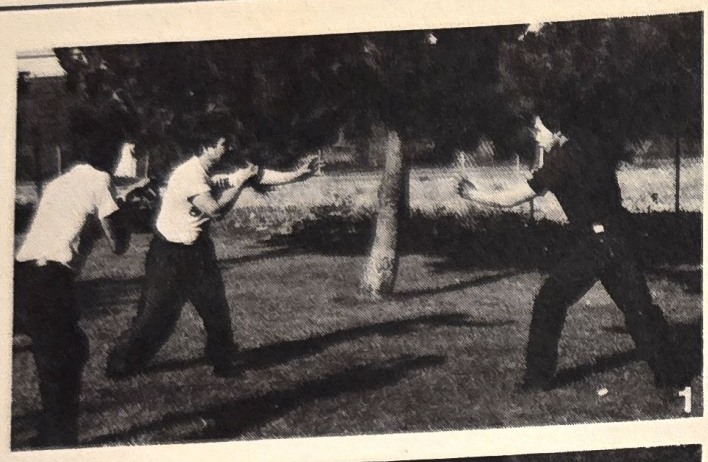
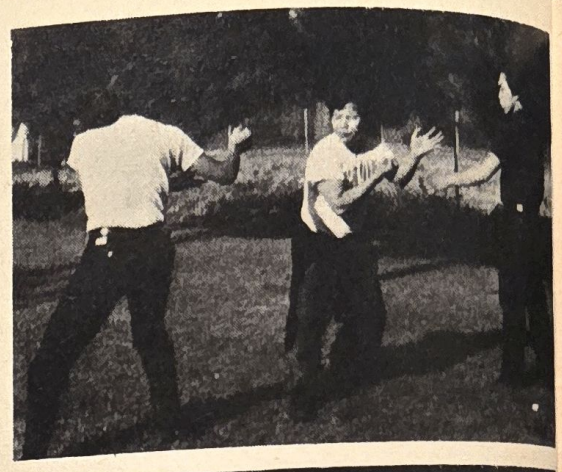
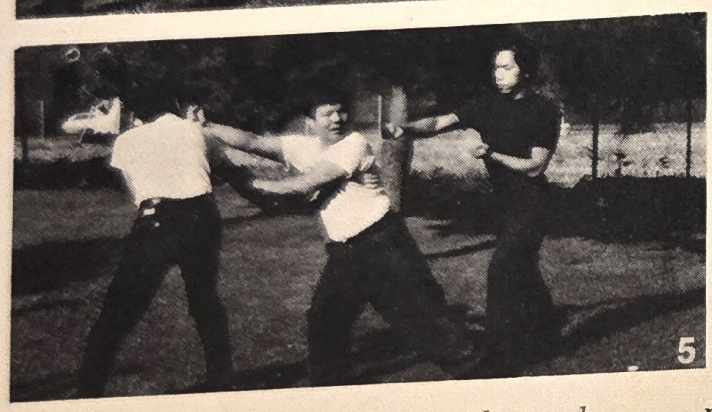
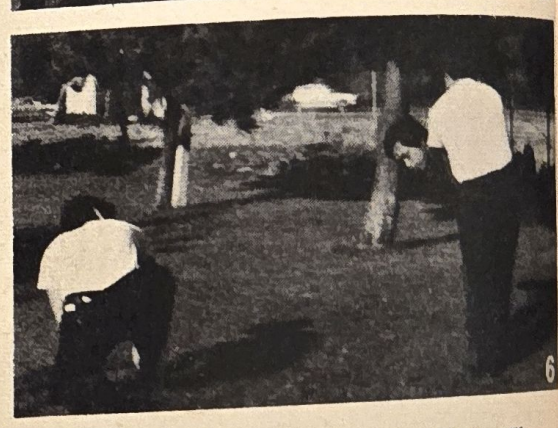
The power of the yu ma *is demonstrated here as Wong Siu and his student (1) readies themselves with arms in the position. (2) A straight punch is delivered and parried with a left hand that continues through for strike (3).*

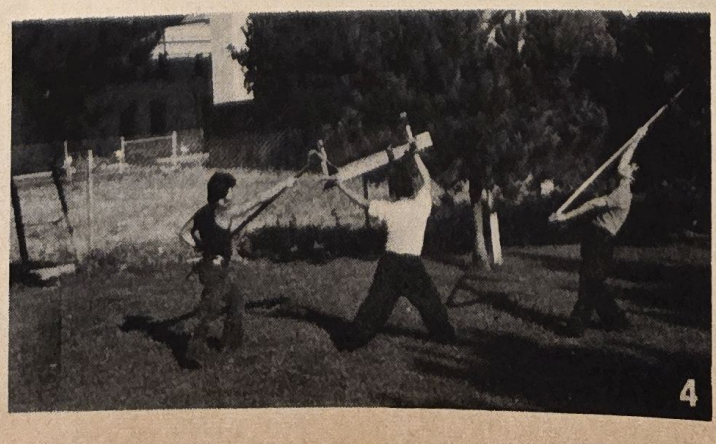
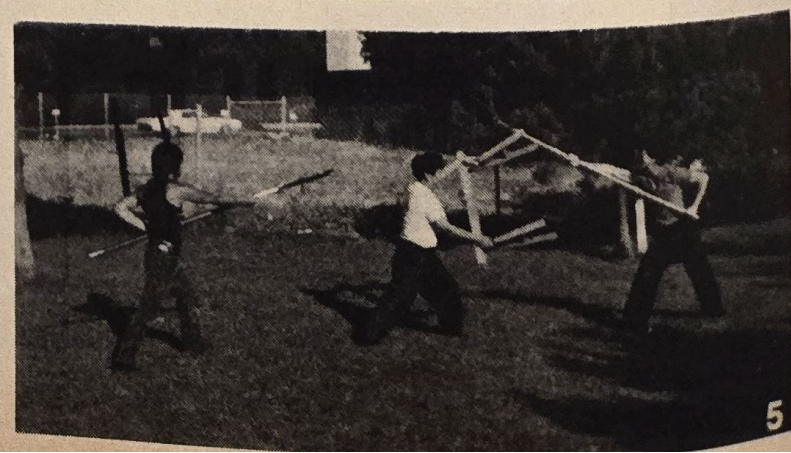


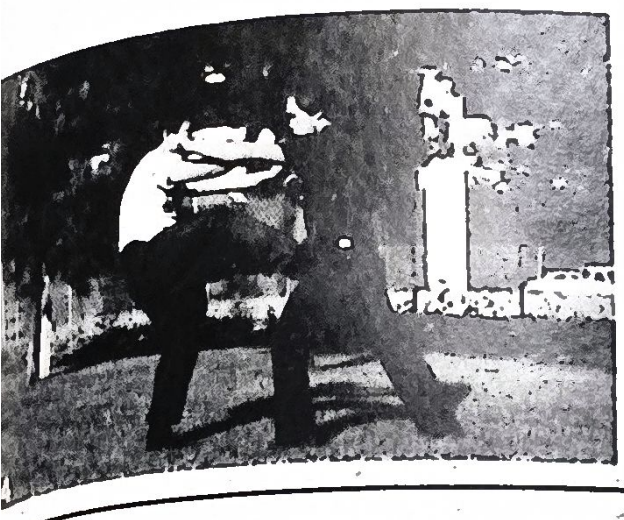




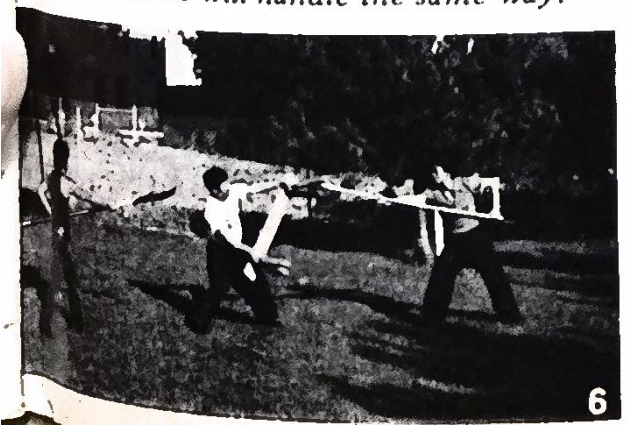


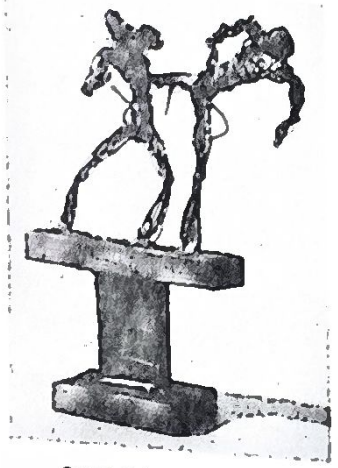
Learning to attack or retreat with speed from the yu ma *is one of the many aspects of Lung Ying which demand exacting coordination. Against multiple opponents (1), the necessity is more evident.* Sifu *Wong Siu swiftly jams a kick (2) and punches to the throat. The stunned adversary watches as (3) his partner attacks from behind. The dragon coiled now lunges forward to crowd the attack and punches the face (4). Meanwhile, opponent no 1 recovers in time to impolitely attack from the rear (5). The blow glances harmlessly off a turning hunched shoulder as Wong Siu pushed his opponent off balance (5) charges in (6) and begins a routine Saturday night with a crescent kick to the back (7).*



Among the 28 weapons sets, are sets with common farm implements like the chang daong *or long chair (1). Against a* quan do *and a spear (2) the defense, techniques are common sense movements but the existence of the set demonstrates the Shaolin discipline to prepare for all situations. The sweeping* quan do *blade is caught in the legs of the chair (3) and the defense is shifted immediately to the spear (4). The spear is caught (5) and Wong Siu moves his chair to pivot the spear on the other set of legs, giving him enough leverage to (6) throw the spear upward and (7) concentrate on the* quan do *which he will handle the same way.*





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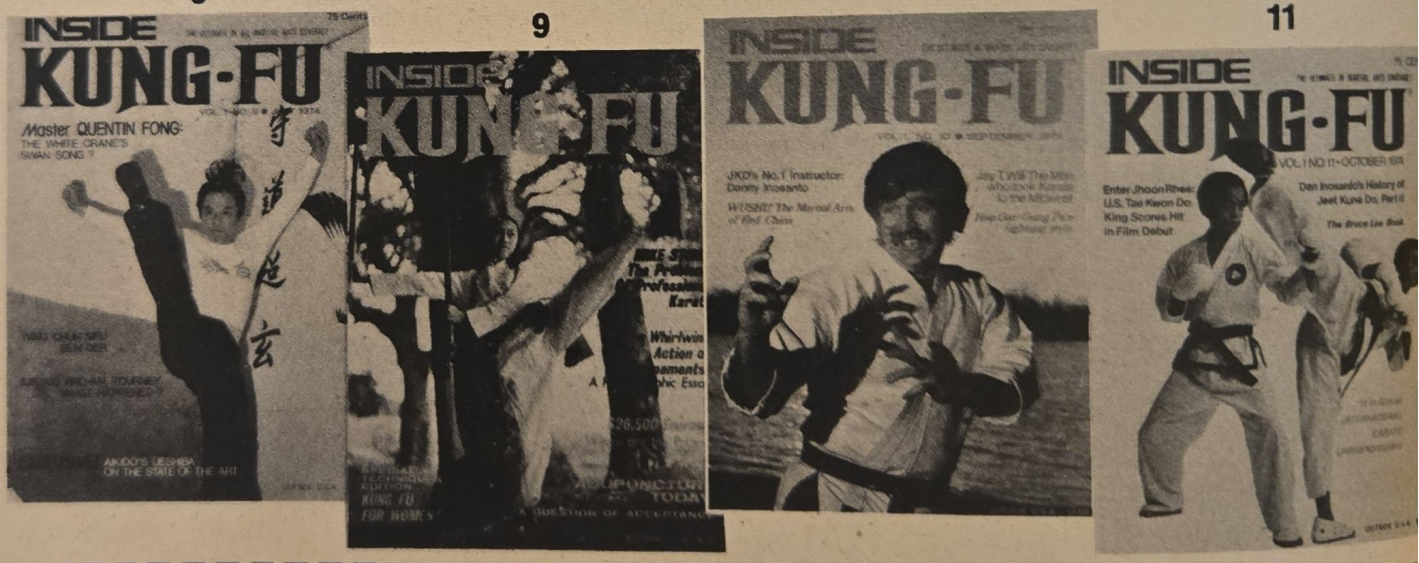

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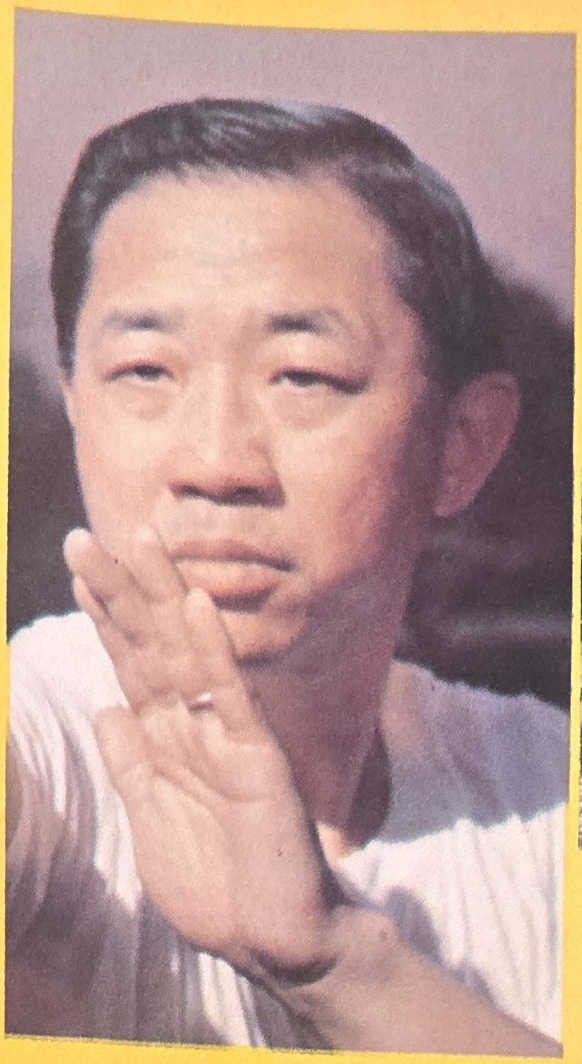

CH'I pronounced "CHEE"

Inextricably entwined with Chinese Medicine and Kung-Fu is the theory of CH'I – the motivating force behind all life and a cornerstone in religious and philosophical thinking as well. During a person's lifetime CH'I flows in a precise and continuous pattern, conforming to the laws of Yin and Yang. It flows by way of a series of channels called "meridians" that extend into the arms and legs and around the torso just beneath the surface of the skin. It is believed that CH'I enters the body at birth and leaves at death. Many other terms can be formed by combining CH'I with an auxilliary character:

天氣 T'ien-Ch'i — sky + CH'I = weather

地氣 Ti-Ch'i — earth + CH'I = climate

空氣 K'ung-Ch'i — empty + CH'I = air

風氣 Fung-Ch'i — wind + CH'I = the pervading influence (moral or physical)

小氣 Hsiao-Ch'i — small + CH'I = petty, mean

和氣 He-Ch'i — harmony + CH'I = peaceful, temperate

勇氣 Yung-Ch'i — brave + CH'I = courage

口氣 K'ou-Ch'i — mouth + CH'I = tone of one's words

生氣 Sheng-Ch'i — to grow + CH'I = to fume, getting mad

運氣 Yun-Ch'i — to mobilize + CH'I = to circulate the primal energy

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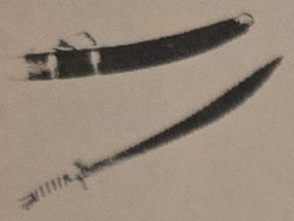


Steel Alloy Darn-Do

(saber) w/ or w/o case; blade width, 2½" at broadest point.

(1) w/o case, 26" blade, 2 lbs. $36.50
(2) w/case, 28" blade, 3¼ lbs. $60.00

Aluminum Darn-Do

(saber), blade length, 20", width, 2 3/8". 1 3/4 lbs., no case $31.00

Gum-Chin-Do

(Chinese coin-style broad sword), steel alloy; blade length, 25½", width at widest point, 4½".
2½ lbs., no case $60.50

Dye-Pok-Do

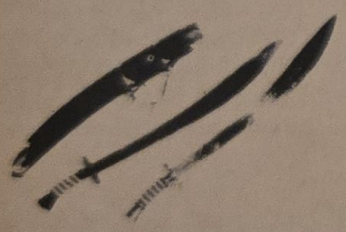
(Broad sword), steel alloy, blade length, 25½", width at widest point 4½".
2½ lbs., no case $44.00

Cheung-Ben Darn-Do

(long handled saber), stainless steel replica of famous sword used by Chinese soldiers during World War II; blade length, 20", width 3".
3½ lbs., no case $101.50

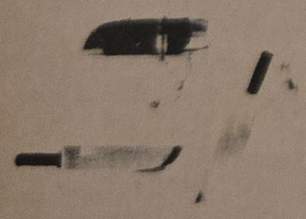
Gou-Warn-Dye-Do

(Nine Rings Broad Sword), stainless steel, blade length, 22½", width, 4 1/8".
2½ lbs., no case $115.00



Cern-Do

(twin sabers) with case, steel alloy, handles specially made for simultaneous use by left and right hands, blade length, 28".
Weight, with case, 4½ lbs. $86.50



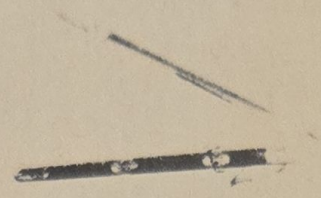
Woo-Dip-Do

(butterfly knives) with case, regular wood scabbard, blade length 13¼", width 3".
(1) w/case, stainless steel, weighing 4¼ lbs. $116.00
(2) no case, aluminum weighing 3½ lbs. $66.00

Samurai Sword

Hard steel, black binyl case, blade length 28".
Total weight 4½ lbs. $112.00

Please enclose check or money order with your order. Include full description of items when ordering. Also include postage and handling fees according to chart. Feel free to write for full catalog of merchandise not shown. Prices subject to change without prior notice.

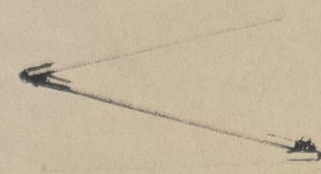


Darn-Gim

(two edged sword) with tai chi insignia on handle, regular wood scabbard, hard steel, blade length, approximately 29", width, 1¼".
Total weight, 2 3/4 lbs. $105.00

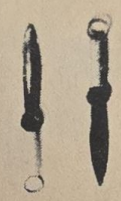
Chuen-Bo-Gim

(long precious sword), brown wooden scabbard, a rare sword of hard steel, blade length 29", width 1 3/8".
Total weight, 3 3/4 lbs. $250.00



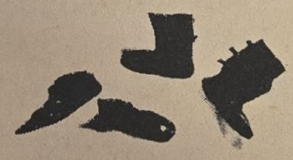
Sarm-Geet-Qwun

(3–Sectional Staff), linked together by chains.
(1) Rattan $31.00
(2) Chinese hard wood $38.50



Bai-Sou

(daggers), brass, comes in pair; blade length 6½", total length, 10½", width at middle blade, 1".
Total weight of pair, 3/4 lb. $9.00



Boots

black canvas, covered with velvet, leather tip. Please specify street shoe size only. Boot size is one size smaller than street shoe size. Weight 2 lbs.

Sizes	Short boots	Tall boots
up to 10½	$10.50	$14.00
11 to 13	$11.00	$15.00
13½ and over	$11.50	$16.00

(Short boots available in sizes 1-15½, Tall boots in sizes 7-14.) Weight 2 lbs.

Tai-Chi Shoes

thick rubber sole, high bridge, very comfortable and long-lasting. Please specify street shoe size. Available only from size 7 (No. 36) to size 10 (No. 42).

(1) sizes 7, 7½, 8, 8½ $6.50
(2) sizes 9, 9½ $7.50
(3) sizes 10 ..... $8.50
(4) sizes 10½ up $10.00

Tai-Chi Uniform

With white cuff, top and straight-leg pants; this style goes with the Tai-Chi Shoes: Washable cotton dacron. Weight 2 lbs.

(1) sizes XXL, XL, L $28.00
(2) sizes M, S, XS, XXS $26.00

Jing-Mo Uniform

with white frog buttons. Male and female types are different, but prices are the same; top and pants sold separately.

(1) Top: sizes XXL, XL, L $15.00
sizes M, S, XS, XXS $14.25
(2) Pants: (a) Plain black
XXL, XL, L $9.00
M, S, XS, XXS $8.75
(b) straight trim on sides
XXL, XL, L $11.50
M,S, XS, XXS $10.75
(c) cloud trim on sides
XXL, XL, L $12.50
M, S, XS, XXS $11.75

Washable cotton dacron, Weight 1 lb. ea

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	1st lb.	Each lb. or fraction thereafter
Californians	$1.25	Add 10 cents
Others	1.75	Add 50 cents

California residents, add 6½% sales tax.

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Jacksonville
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Suite 216
Miami - PH 305-279-2244 - Dr. Harold Roth

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Miami - PH 223-7240

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Athens
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Augusta - PH 711-4801

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Grambling Inst.
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PH 787-8550

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PH 742-7224
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Juko-Ryu National Aiki-Jitsu/JJBBFA
Sensei Edward Chambers - Indianapolis

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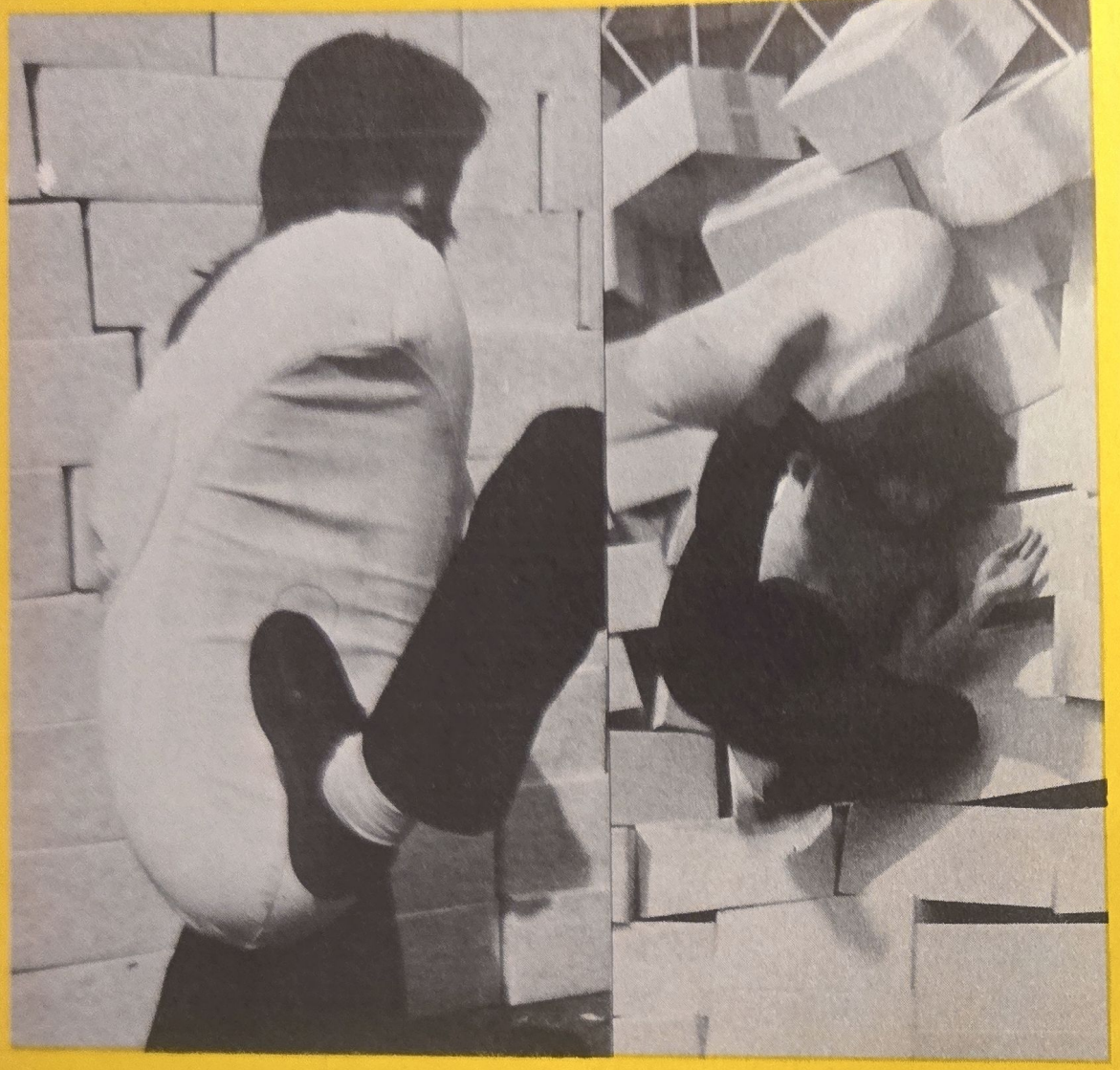

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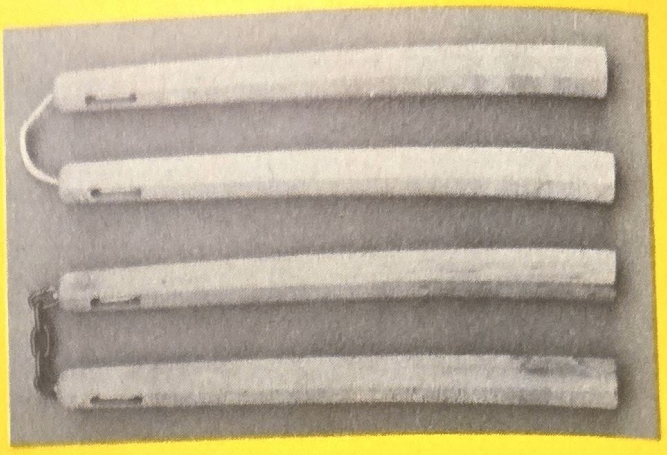

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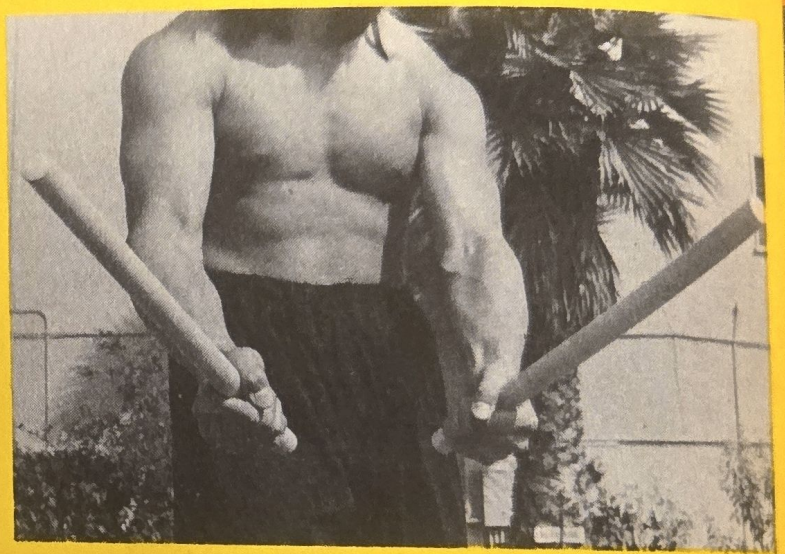

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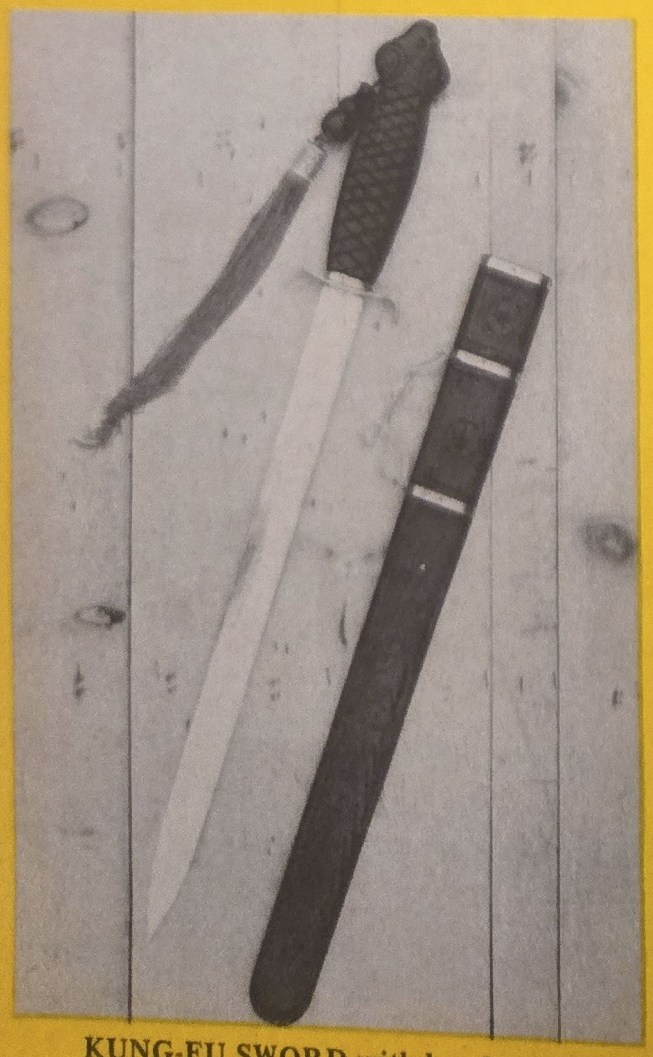

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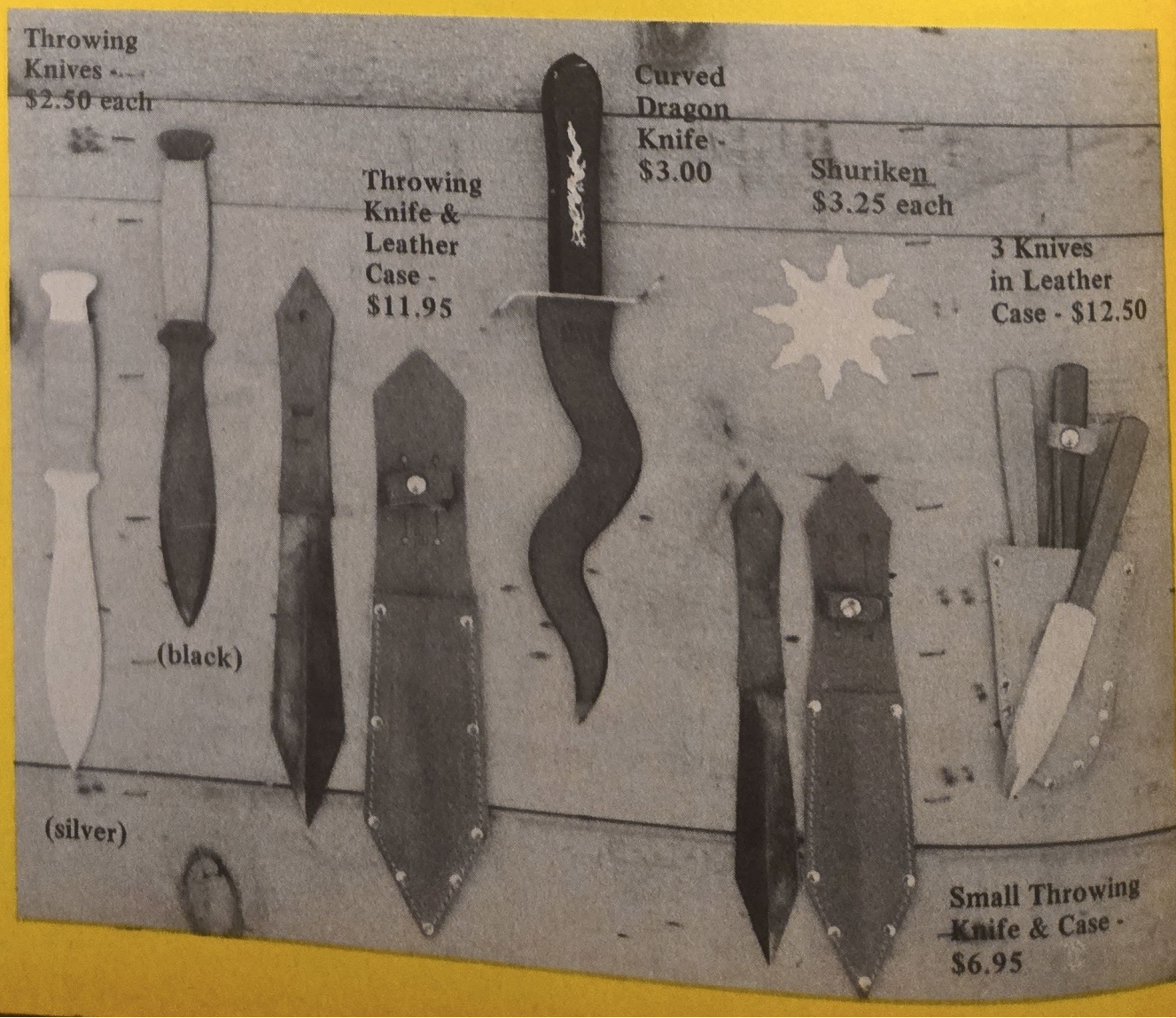
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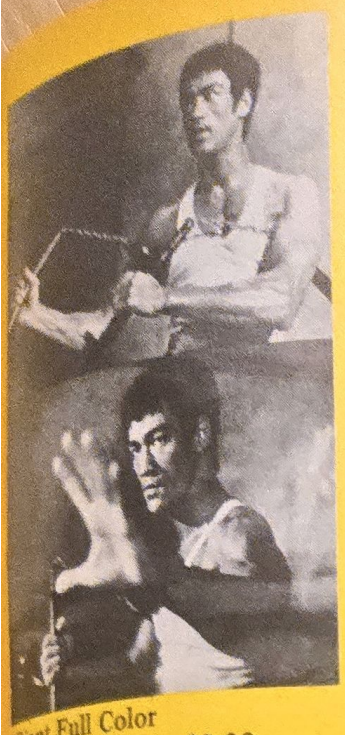

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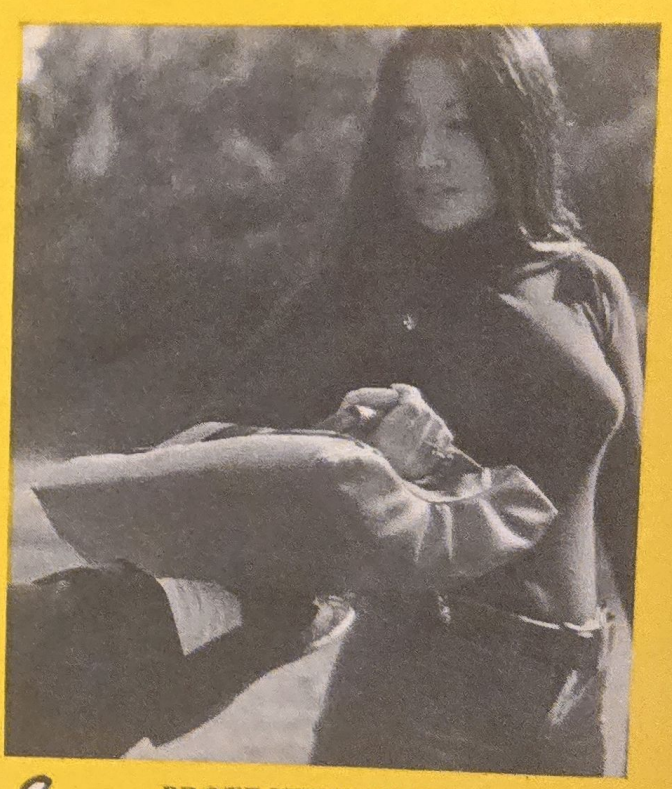

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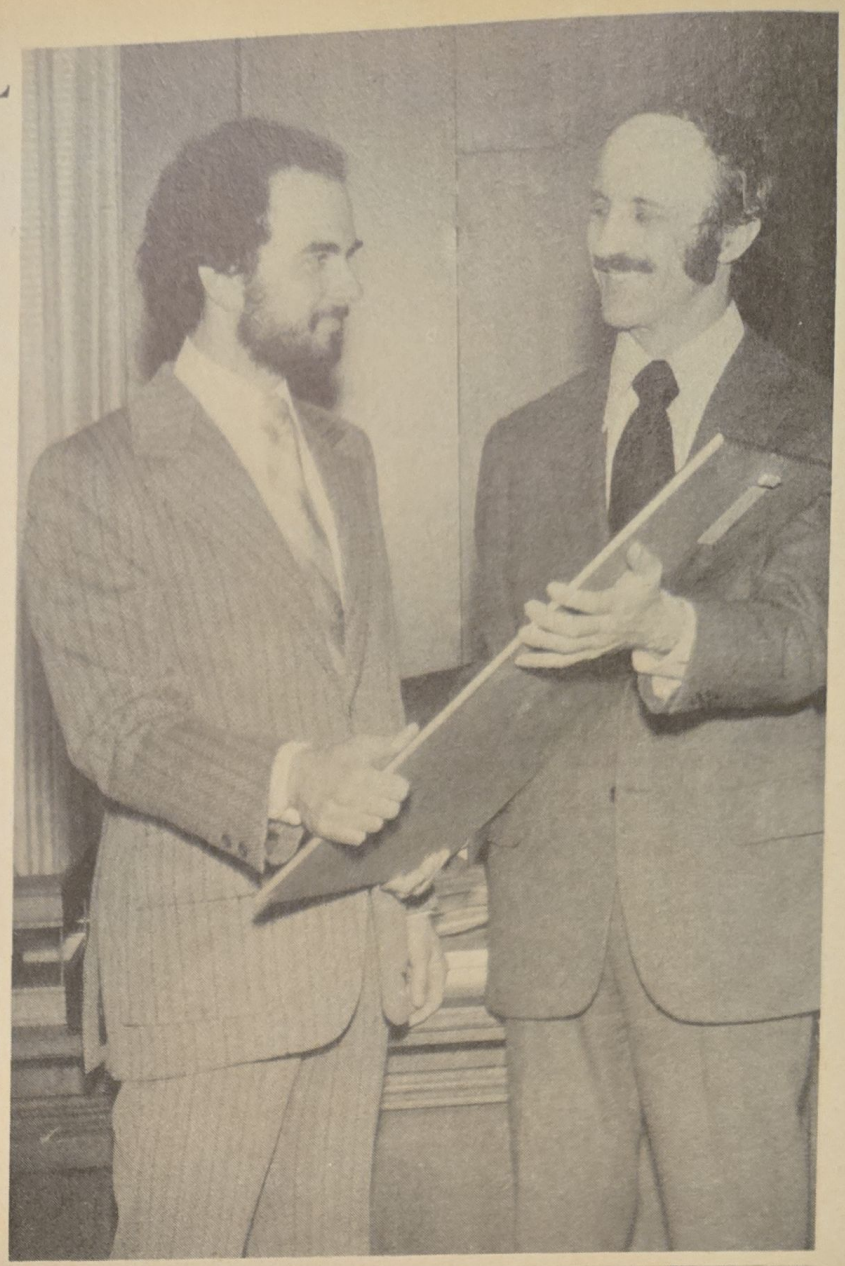
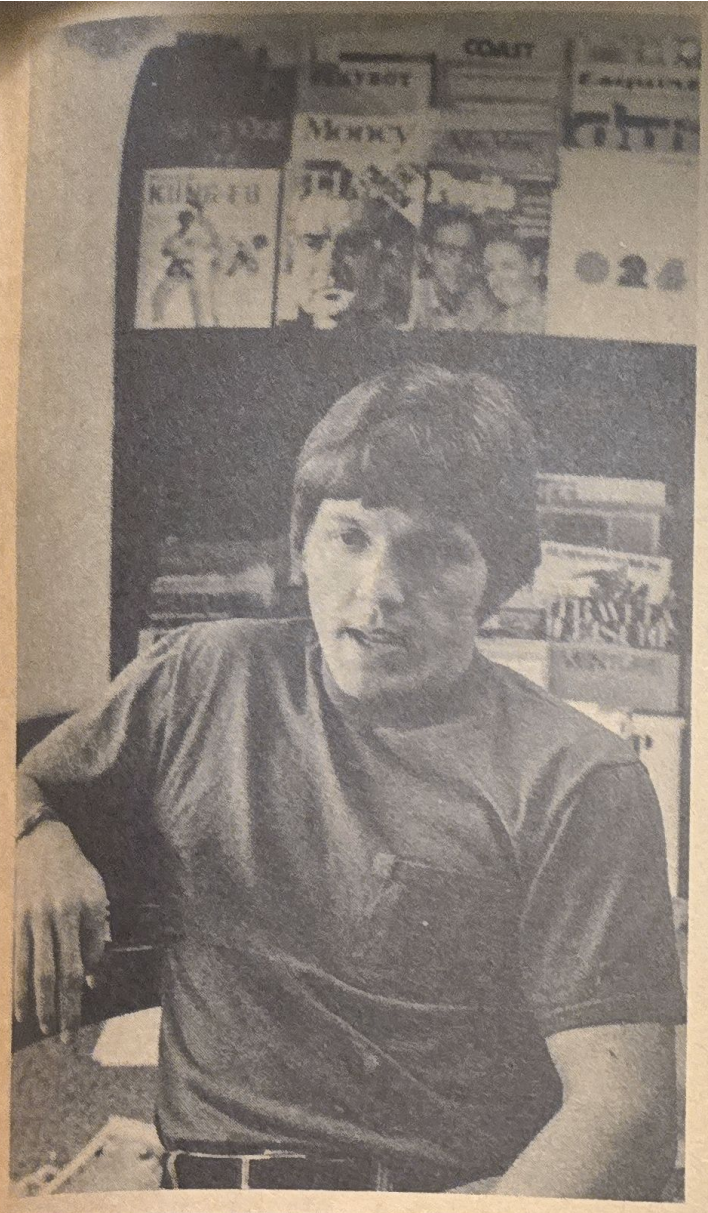


WHEN YOU CAN GET the mayor of Beverly Hills, California to endorse your tournament by officially proclaiming "Martial Arts Day," you must be doing something right. Such was the *coup de grace* of young businessman, promoter and martial arts student, Stuart Sobel, last April when he formed Creative Action, Inc. along with noted instructor Emil Farkas in order to publicize their upcoming Beverly Hills Pro/Am Karate Championships. Currently, Creative Action has branched out into a number of other areas including Public Relations, Advertising, martial arts supplies and mail order. Says Sobel, "Emil and I worked so well together, that we decided to get into other things. We weren't sure *what;* but

Left to right: Mike Stone, tournament director; Stuart Sobel, producer; Beverly Hills Mayor, Charles Aronberg; Emil Farkas, executive producer and Bob LeMaire, public relations, pose for a publicity shot prior to the first Beverly Hills Pro/Am.

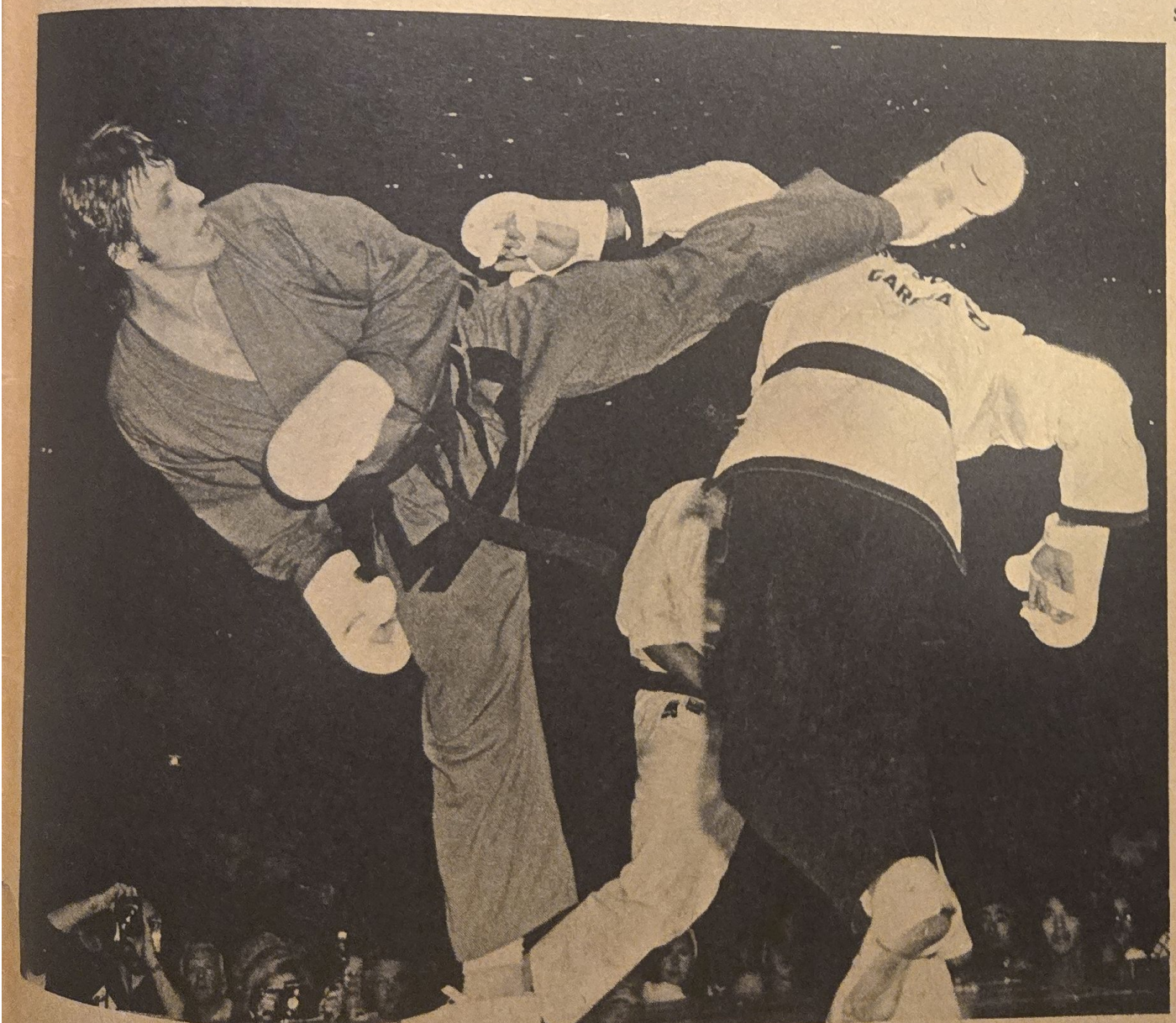
Top: Mayor Charles Aronberg presents Sobel with a plaque proclaiming Sunday, April 21, 1974, MARTIAL ARTS DAY in Beverly Hills, California. Above: Sobel and Farkas take time out to congratulate Ed Parker (middle) during a break in the action at this year's Internationals.

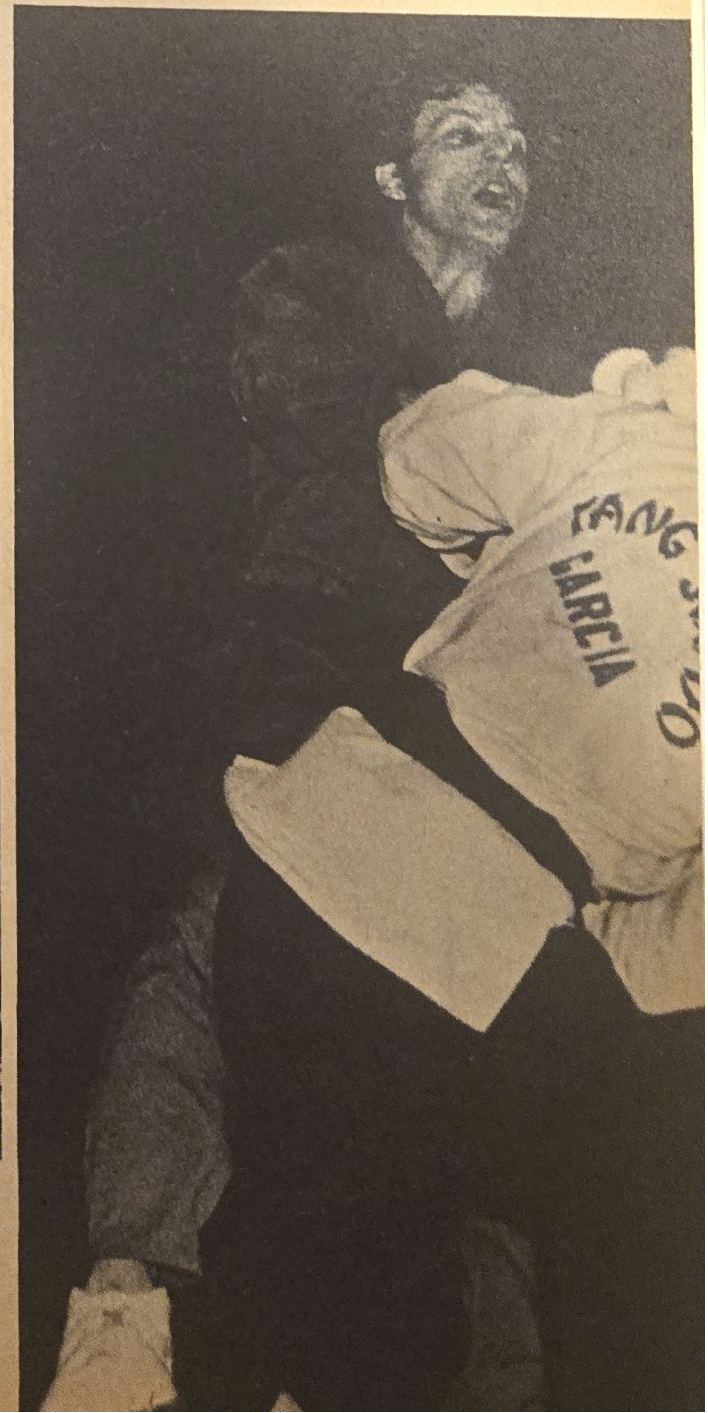
before long we were handling other martial artists from a publicity standpoint. Now we're not talking about pampering or babying someone," he goes on to say, "but sitting down and relating to another human being. We're mainly interested in publicizing the martial artist as a person and a personality. A martial artist is a unique type of sports personality because he is totally on his own, not a member of a team. So we try to be just like a doctor or lawyer or any other type of individual professional service." Sobel's own self-confessed love affair with the martial arts goes back three years to a time when he was a struggling first-year law student. It was a very tedious and "frustrating time in my life," as he remembers. In need of some form of physical release, he enrolled at Farkas' popular Ju-Kara Academy after spotting it while passing by one day. After about two years, the student-teacher relationship blossomed into a business partnership and Creative Action was the result. Stuart's business credentials are impeccable—seeing that he has served brilliantly as an executive for a family-owned business and worked his way through college with the David Olen Advertising Agency. Sobel was thrust into the position of studio owner this summer when he covered for Farkas during the latter's honeymoon in Europe. What did he think of the experience? "It gave me a fantastic opportunity to see first-hand the problems involved with running a school. Very enlightening."



JEFF SMITH

WITH A DRAMATIC VICTORY over Darnell Garcia at the recent Long Beach *Internationals,* light-heavyweight contender Jeff Smith of Washington, D.C. served notice of his intentions to improve upon the number two ranking among professional Karate's Top Ten which he has held for the past couple of years. The *Internationals* grand title, combined with his numerous other wins and the unfortunate injury sustained by current leader, Howard Jackson, should certainly garner him the top spot once this year's ballots are tallied. Smith began studying Karate nine years ago in his hometown of Kingsville, Texas. Spurred by friends who impressed the then-high school athlete with their beginning prowess, he signed up for lessons at a Jhoon Rhee affiliated *dojo* which made its home in a nearby college. Several years later — 1970 to be exact — Mr. Rhee invited him to come to Washington and become one of his instructors. Smith accepted, honored by Rhee's confidence, and eventually worked his way up to the Chief Instructor's job (the post he presently holds), responsible for all the Jhoon Rhee Institute schools in the D.C. area. In addition to his instructional duties, Smith always has his hands full on the pro circuit. "In the last three or four months, I'll bet I haven't spent more than a couple of weekends at home," he says with a smile. But traveling and weekends in strange cities are an integral part in the life of a tournament competitor — a life that Smith plans to continue for at least the next four years. The 26-year-old Tae Kwon Do practitioner, noted for his devastating kicks and heads-up strategy, recently captured his division at the first World Professional Karate Championships held in Los Angeles. When asked to critique the contraversial "knockout" matches, he had this to say: "It looked to me like the audience enjoyed it, and that's where it's at. If we plan to make Karate popular, we have to please the audience and, hopefully, the t.v. people." With such skilled and exciting performers as Jeff Smith, the future of professional Karate seems bright indeed.





Photos: Ben Makuta

INSIDE ★★★ TOURNAMENTS

★★★★★★

COLORADO SPRINGS PRO-AM

COLORADO SPRINGS, CO (July 28) — There's little that compares with the glamour and excitement of a major tournament. But, the thrill of watching your personal favorites battle it out in a match such as seen at smaller local tournaments takes a close second.

There was plenty of action at the recent Colorado Springs Pro-Am NGS Karate tournament. The brass band and parade of martial arts dignitaries didn't appear; but in their place was a crowd of devoted enthusiasts who came to see their favorites demonstrate that good things come in small tournaments.

After the welcoming ceremonies and point demonstration, contestants thrilled the audience with kata competition. The competition was stiffer than usual with Park Jung Soo's entrance into the contest. The gentleman is a sixth-degree Black Belt who had only been in the United States for two days at the time of the tournament. His attendance brought other contestants to perfection, especially eventual winner, Dwaine Cook.

Free fighting always seems to draw more entries than does kata. At the Colorado Springs Pro-Am NGS, it was no different. And Black Belt competition turned out to be something else as Colorado unvailed some up and coming superstars.

Lightweight competition turned out to be a contest of speed between John Cochran and Mike Valdez. During the entire two minutes of the match only one technique found its way to the target: Cochran's. Valdez had to settle for second.

Heavyweight fighting was bodacious. Chuck Cullins of Colorado Springs put on a show that wouldn't quit. In his fight against Park Jung Soo, Cullins did not take no for an answer. Whether it was the excitement of the tournament, or the challenge of fighting a sixth-degree is anybody's guess; but Cullins beat his opponent 2-0, giving him the opportunity to fight for the division title.

When big Chuck Cullins stepped onto the mat again for the fight against Jim Stevenson for first place, the entire YMCA gymnasium came to a hush. After the show Mr. Cullins had put on a few minutes earlier, the crowd was waiting. However, Stevenson had seen the show too: and he wasn't taking any chances. In the final outcome, Stevenson stuck Cullins for three reverse punches, taking his first place trophy and a chance at the Grand Championship.

Two exhausted young men entered the ring for the Grand Champion fight. Jim Stevenson, the first place in heavyweight and John Cochran the first place in lightweight bowed to each other. As the fight began, both men played a game of run and catch, with neither of them catching anything. At the end of round one, the score was a nice, even 0-0. Round two would settle the question.

Early in the round, Stevenson jumped fast and stuck Cochran with a reverse punch. With the score now at 1-zip, Cochran decided to try a few tricks of his own. He came up with a front kick that would have taken the head off a mule, had Stevenson waited to play mule. It didn't work, though; and Cochran had his knee thrown out of place for his efforts. With only seconds remaining in the final round, Cochran eluded, Stevenson chased, and the final score turned out to be 1-0 — Stevenson gets the trophy and fifty bucks.

★★★★★★

INTERNATIONAL UICHI-RYU KARATE CHAMPIONSHIPS

LARGO, FLA (August 3) — Specially selected referees (in some cases, paid!) were brought in to insure the best possible officiating for the 1974 Uichi-ryu Karate Championships. Confusion was virtually non-existent, due to the fact that tournament rules and schedule of events were printed and distributed in advance to all concerned.

The highly prestigious affair was honored by the presence of renowned Okinawan Masters Nagamatsu and Takamiagy, who enlightened the audience with a superbly executed and informative demonstration of their legendary skills.

Competition proved to be equally magnificent. First place in the Black Belt division went to Bob Peal, followed by the top honors in the *kata* event. Runners-up were Joe Peters and Frank Dimeo.

In the Black Belt Team finals, the Alabama team, led by Melvin Thompson, lost a squeaker to Ted Kresge's Florida contingent in a hotly contested and cleanly faught championship match.

★★★★★★

GREATER MIDWEST PRO-AM

by Maurice Holloway

INDIANAPOLIS, IND — On this pleasant summer afternoon a memorable exhibition of excellence in both *kumite* and *kata* was hosted with utmost consideration for competitor and spectator alike by Mr. Dick Hedrick.

The city of Indianapolis, Indiana was the site of this colorful event which saw hundreds of competitors vying for cash prizes in addition to trophies.

Highlight of the day's action was the match for Grand Champion between misters Butler and Cross, winners Black Lightweight and Heavyweight divisions respectively. This tightly contested tussle went to Butler in an exciting "battle of the unbeatens." Butler received the top prize of $100 for his timely victory.

Special added attractions spotlighted various aspects of Karate including a fine weapons demo by Doug. Davenport. Finally, establishing a new "breaking" mark during the special demonstration event was none other than promoter and host of the tournament, Mr. Dick Hedrick, INSIDE KUNG-FU'S Midwest correspondent.

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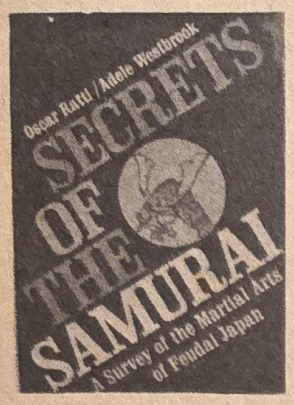

Secrets of the Samurai
by Oscar Ratti & Adele Westbrook

Illustrating in detail the weapons, techniques, strategies, and principles of combat that made the Japanese warrior a terrible foe. It is the only book of its kind in a Western language. 483 pgs. **$25.00**

What is Karate
by Mas Oyama

Is a valuable manual for both the beginner and the advanced student who would like to learn the real spirit of karate. With over 1,000 photographs. **$17.50**

Vital Karate
by Masutatsu Oyama

The book of Mas Oyama's karate. In 1952, he traveled to America, to represent the karate world of Japan. While there, he proved to thousands of people in over 200 exhibitions how astounding the power of karate is. He also set a new record for undefeated contests with some of America's most noted boxers and wrestlers. Oyama has battled over 52 bulls, snapping the bull's horn off at the root of 48 bulls and killing three. He holds the record for smashing 30 stacks of roofing tiles with a single blow. 128 pages.
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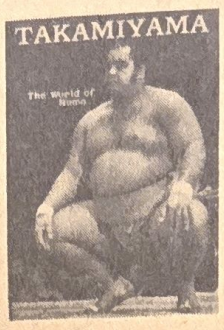
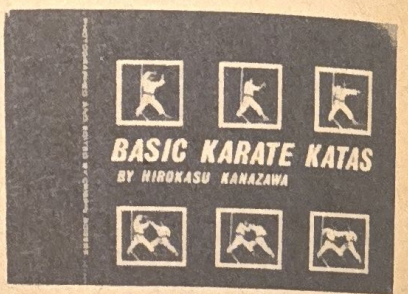
This is Kendo: The Art of Japanese Fencing
by Junzo Sasamori & Gordon Warner

This is the first book in English to describe the history of kendo, its principles, techniques, etiquette and connection with Zen. **$9.50**



TAKAMIYAMA: The World of Sumo
by Jesse Kuhaulua and John Wheeler

What is sumo? What is its fascination? Why should the sharp, brief clashes between two massive near-naked men create such wild enthusiasm in its millions of followers? And how did Takamiyama, born Jesse Kuhaulua on Maui Island, Hawaii, not only enter the sacred ranks of Japan's sumo wrestlers, but acheive a triumph previously accorded only to a Japanese? John Wheeler explains why both Japanese and foreigners fall under the spell of this absorbing sport. **$10.00**



Basic Karate Katas
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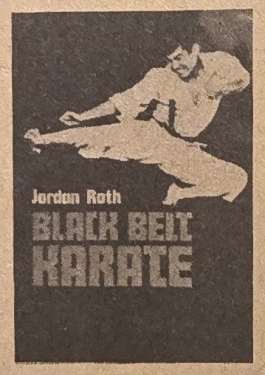
A step by step explanation with photo which explain all the basic of each form, HEIN 1-5, JITTE, ENPI, TEKKI No. 1, etc. **$12.00**

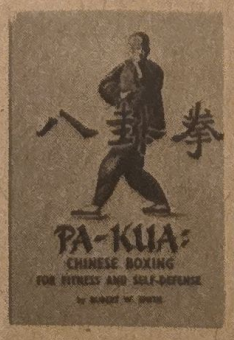


Black Belt Karate
by Jordan Roth

Over 800 techniques and exercises and more than 1,865 photographs reveal the speed and power inherent in properly taught Karate. The history, the mentality, and the various rules and formalities of Karate, including a summer training schedule that will toughen the tenderest feet, weapons, stances, blocks, attacks, special exercises are just a little part of this book. The average student will progress rapidly and find his growing skill sufficient proof of the value of Black Belt Karate. **$27.50**

STICK FIGHTING
by Masaaki Hatsumi and Quintin Chambers

This is a manual of self-defense techniques using the long (about 3 feet) and the short (about one foot) stick. Included are some fifty self-defense techniques, each one of which is clearly demonstrated in the photographs and explained in the accompanying step-by-step instructions. **$6.50**



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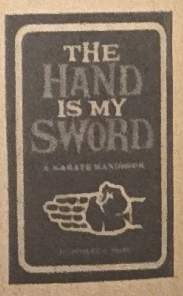

The Hand is My Sword
by Robert A. Trias

Karate means "empty-hand" but the man who masters this book will never be empty handed. In fact, he will be a master of the ultimate in self defense, for here are the fundamentals, the basic katas and techniques as taught by Robert Trias, holder of the 8th degree Black Belt. **$12.95**

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SECRETS OF SHAOLIN TEMPLE BOXING
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The first book on this, the "father of karate," translated from the original Chinese. **$5.95**

DYNAMIC KARATE: Techniques of Self-Defense
by Masotoshi Nakayama, Translated by Herman Kauz

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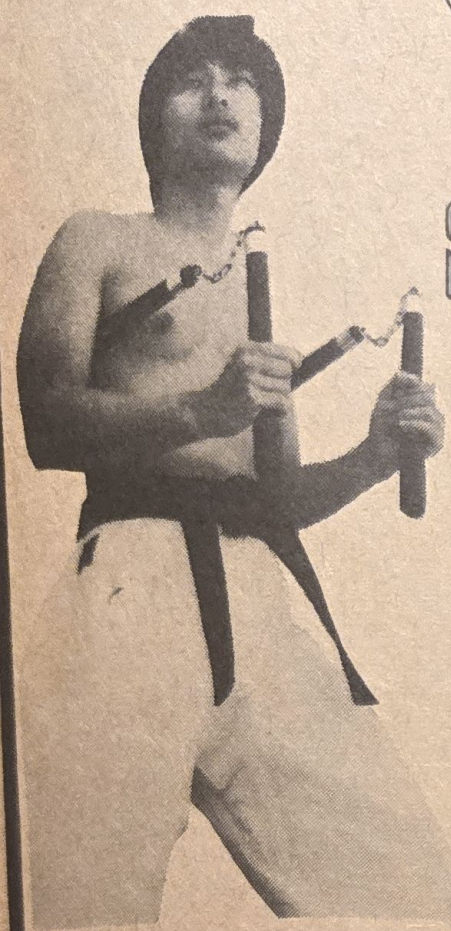

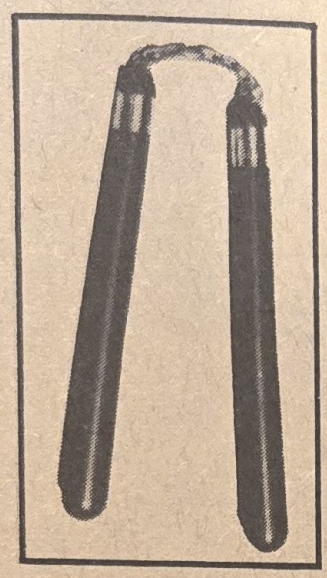

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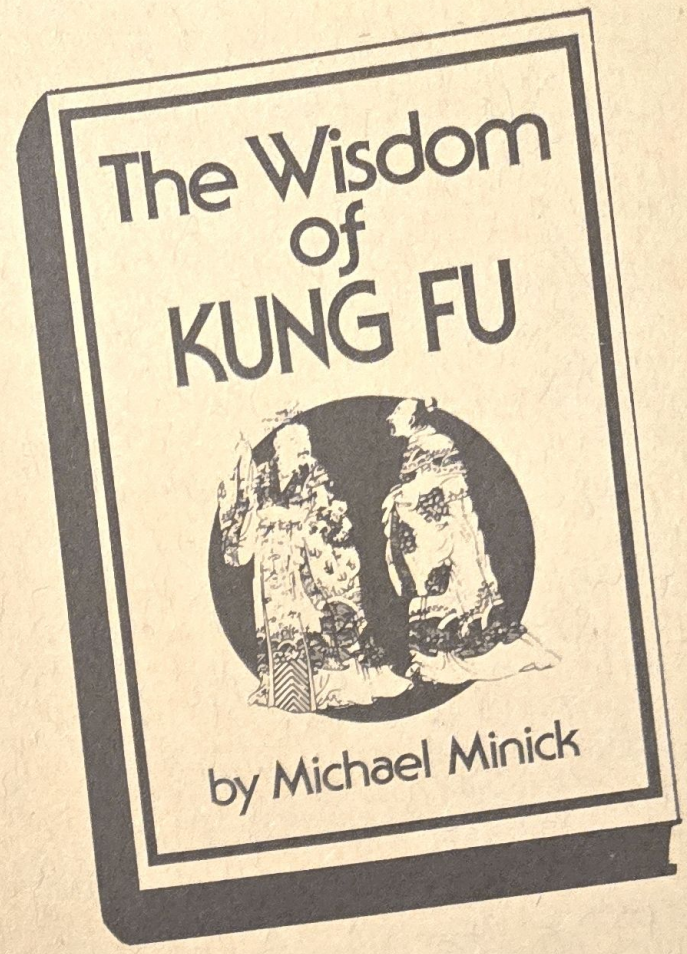

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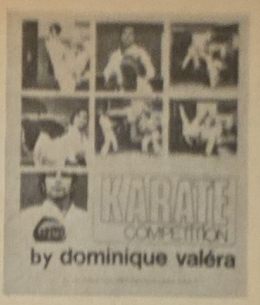

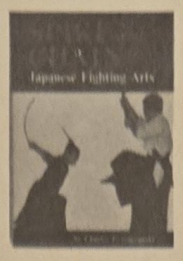

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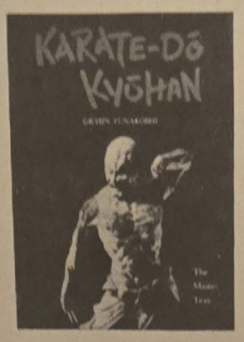

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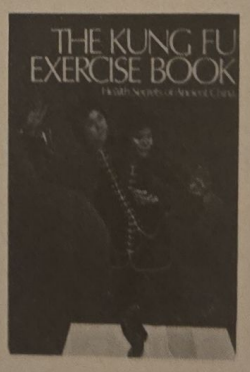

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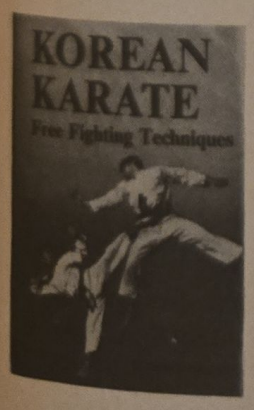

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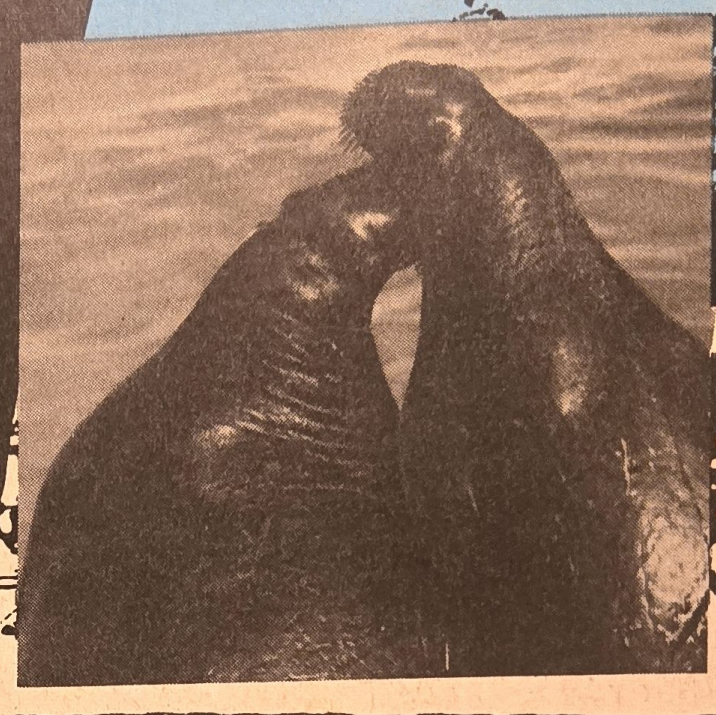

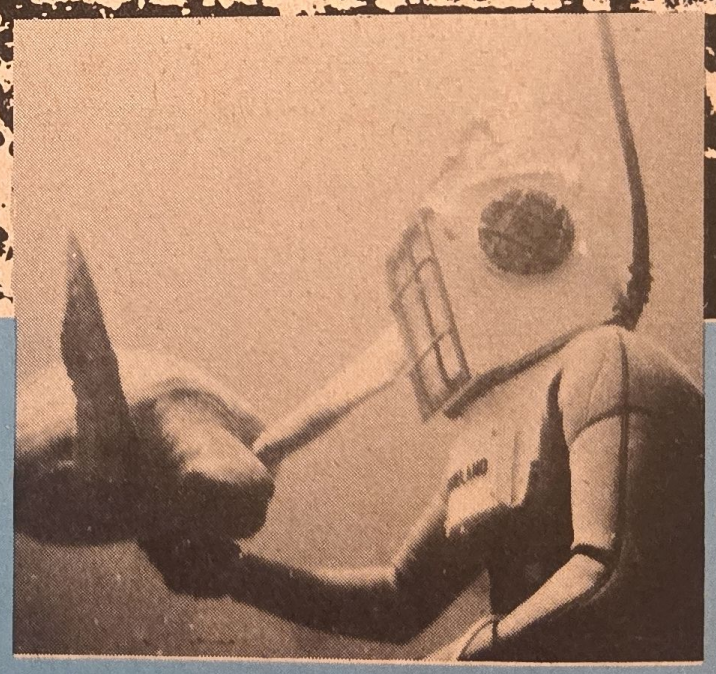

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